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## More New Operas Listed

### by Metropolitan

"Fra Gherardo" and "La Campana Sommersa" Are Added to 1928-29 Novelties

CONFIRMING the forecast made exclusively last week in *MUSICAL AMERICA*, Manager Giulio Gatti-Casazza of the Metropolitan Opera Company announces that Ernst Krenek's "Jonny Spielt Auf" and Richard Strauss' "Aegyptische Helena" will be among the novelties of the 1928-1929 season.

Other novelties announced by Mr. Gatti-Casazza for the coming season are Ottorino Respighi's "La Campana Sommersa" (The Sunken Bell) and "Fra Gherardo" (Friar Gherardo) by Ildebrando Pizzetti. Three operas not given in recent seasons will also be revived. The names of these and the complete program are to be announced by Mr. Gatti-Casazza according to his custom at the end of the present season and just prior to his annual departure for Europe.

#### The Casting

Although Mr. Gatti-Casazza states that nothing has been definitely settled regarding the casts for "Jonny" and "The Egyptian Helen," it is expected that the rôle of Jonny will be taken by Lawrence Tibbett; that Florence Easton will have a prominent part, probably either Anita or Yvonne, and that the title rôle in "Die Aegyptische Helena" will be played by Maria Jeritza, for whom it was composed. It is further learned that Artur Bodansky will probably conduct the explosive Krenek opera.

"Die Aegyptische Helena" is written to a book by Hugo von Hofmannsthal. It is in two acts and the world premiere is scheduled for Dresden June 6 or Vienna June 12, with Mme. Jeritza in the title rôle.

#### Something About Helen

The plot of "Aegyptische Helena" is very involved, being in this respect characteristic of the later von Hofmannsthal librettos. About the only connection between it and the story of Helen of Troy as given in the "Iliad" and the "Odyssey" is the use of the proper names of the Greek heroes. It brings in the all-knowing *Muschel*, a crystal ball with voice, *Helen*, *King Menelaus*, *Aethra*, *Altair*, *Da-ud* and a chorus of elves and servants, and calls for several materializations and visions.

On page 5 of this issue will be found an intimate account of "Jonny Spielt Auf" and its young Czechoslovakian composer, Ernst Krenek, whose "jazz" opera continues to disrupt Vienna and other European centers where it has been produced.

It is interesting to note that much of the opposition to "Jonny" engendered in Vienna has emanated from the Strauss faction and Dr. Korngold of the Neues Wiener Freie Presse. Dr. Korngold is father of Erich Wolfgang Korngold, whose opera "Das Wunder der Heliane" was not a great success in its production this winter.

"La Campana Sommersa" has a book by Claudio Guastalla from the drama by Gerhart Hauptmann in four acts. It will be sung in Italian "La Campana Sommersa" has been given in Hamburg.

Both the libretto and score of "Jonny Spielt Auf" are by Krenek. This opera, in two acts, had its first performance in Leipzig last winter.

Pizzetti was also his own librettist for "Fra Gherardo," in three acts, with Italian text. The Metropolitan performance may possibly be a world premiere.

## Erskine Elected President of Juilliard

JOHN ERSKINE, professor of English at Columbia University, novelist, and pianist, has been elected president of the Juilliard School of Music. Mr. Erskine was elected chairman of the committee on administration of Juilliard School last May, his associates being Paul M. Warburg and John M. Perry. Since that time Mr. Erskine has been active in the affairs of the institution, which also administers the Juilliard Graduate School and the Institute of Musical Art. At the beginning of the year Professor Erskine announced to his Columbia classes that he would take an extended leave of absence from the University.



SOPHIE BRASLAU

Whose New York Concert Engagements for This Season Include Appearances as Contralto Soloist With the New York Philharmonic Orchestra, Arturo Toscanini Conducting, on March 1 and 2.

## Congress Has Bill to Permit United States to Join International Copyright Union

WASHINGTON, Feb. 23.—Representative Vestal, of Indiana, has introduced in the House of Representatives a bill to permit the United States to enter the International Copyright Union. The measure is strongly advocated by American composers, owners of music copyrights and others.

The chief provision of the measure follows:

"Foreign authors not domiciled in the United States who are citizens or subjects of any country (other than the United States) which is a member of the International Copyright Union, or authors whose works are first published in and enjoy copyright protection in any country which is a member of the said union, shall have within the United States the same rights and remedies in regard to their works which citizens of

the United States possess under the copyright laws of the United States, and for the period of copyright prescribed by said laws, including any term of copyright renewal. . . . That in the case of works by such authors first published or produced after the date of said proclamation the copyright protection in the United States shall begin upon such date of first production or publication; and in the case of all of their works, not previously copyrighted in the United States, in which copyright is subsisting in any country of the Copyright Union at the date of said proclamation, the copyright protection in the United States shall begin upon such date."

The bill was referred to the House Committee on Patents, which will hold hearings at an early date.

A. T. MARKS.

## Opera Directors Look for Another Site

Proposed Metropolitan Location on Fifty-Seventh Street Is Now Abandoned

THE final move in a long-drawn-out game of guess was made by Otto H. Kahn late last week, and as a result the new home of the Metropolitan Opera Company will not be in Fifty-seventh Street, between Eighth and Ninth Avenues, and for the present at least no one has any idea where it will be, if at all.

Mr. Kahn told a representative of *MUSICAL AMERICA*, however, that the sale of the Fifty-seventh Street site by no means closed the present plans for a new opera house. Negotiations, Mr. Kahn, added, were being actively pushed for a new site and he intimated that further announcements would be made in the near future.

#### Players Are Applauded

Two years of work spent obtaining title to the site, all plans and estimates and the architectural designs have been shelved with the offering for sale of the Fifty-seventh Street plot, leaving the directors completely free to make a new deal all around.

In a statement made last Sunday, Mr. Kahn said the board of directors had definitely decided against the Fifty-seventh Street site and had indicated no intention of choosing another location of the new opera house in time to carry out the original plan of evacuating the present plush and gold temple at the end of the 1929 season. Hence he has instructed his brokers to put the uptown site acquired in 1925 for sale at a price reputed to be \$3,000,000, and all plans thus far conceived are abandoned.

#### When It Began

The history of the sparring and uncertainty that has obtained between the two independent corporations involved in production of grand opera in the Metropolis dates back to Jan. 5, 1926, when Mr. Kahn as chairman of the board of directors of the Metropolitan Opera Company, which leases the opera house and undertakes the presentation of the musical events themselves, offered the Metropolitan Opera and Real Estate Company, which owns the opera house and title to the "Golden Horseshoe" boxes, the property which he had quietly accumulated on Fifty-seventh Street for a new home.

As chairman of the real estate company representing the parterre box holders, R. Fulton Cutting's first reply to the proposal was that the "present opera house is satisfactory, and if Mr. Kahn thinks it is not he may undertake the project of building a new one."

With the support of William K. Vanderbilt, Marshall Field, Cornelius Vanderbilt Whitney, Vincent Astor, Edward Harkness, Robert Livingston Gerry, E. Roland Harman and Frederick Potts Moore, however, Mr. Kahn succeeded a short time later in securing sufficient support among the box holders to establish his case that "everything behind the curtain at the present house is antiquated and appallingly inconvenient for opera production." By the middle of the summer most of the box holders agreed to the general theory of a new opera house, although an intense interest began to be evinced concerning the disposition and number of the "horseshoe" boxes in the new house which boded ill for any but the most conservative architectural specifications.

(Continued on page 25)

## Chicago's Opera Visits Rochester

"Resurrection" Produced with Garden; Concert List is Diversified

ROCHESTER, N. Y., Feb. 22.—The Chicago Civic Opera Company paid its first visit to Rochester on Feb. 13, presenting Alfano's "Resurrection" with Mary Garden in the leading rôle.

The Eastman Theatre was practically sold out to a representative audience which gave the artists many curtain calls. Miss Garden's beautiful singing and consummate acting carried the opera to success. She was admirably assisted by Rene Maison as *Prince Dimitri*, a rôle that was well suited to his big, fluent voice and fine stage presence. Cesare Formichi's splendidly sung aria in the last act called forth such applause that the performance was held up for several minutes. Others whose fine performances added lustre to the cast were Maria Claessens, Lorna Doone Jackson, José Mojica and Désiré Deffrère. The performance was led by Roberto Moranzoni, who was called before the curtain at the end of the second act.

The occasion was sponsored by the Eastman Theatre Subscribers' Association.

### The Final Matinee

The last matinee of the season was given by the Rochester Philharmonic Orchestra under Eugene Goossens on Feb. 9 with Max Landow as piano soloist. Mr. Landow played Liszt's Concerto in A Major, giving a vivid performance.

The symphony was Haydn's "Surprise," and it was well played. Other numbers were Weber's "Oberon" Overture, Debussy's "A Rondo of Spring," The procession of the Masters from "Die Meistersinger" and a Suite for Orchestra by Bernard Kaun, a young American composer now associated with the Eastman School of Music.

In the evening, Emilio de Gogorza, baritone, and Joseph Szigeti, violinist, were heard by a large audience. Mr. de Gogorza's suave and finished singing brought him many encores, and Mr. Szigeti, making his first appearance before a Rochester audience, delighted his hearers with his magnetic and virile playing. He was accompanied by Ignace Strassfogel. Helen Winslow was at the piano for Mr. de Gogorza.

### A Vocal Quartet

The Brahms Quartet, consisting of Clari-bel Banks and Louise Osborne, sopranos, Nancy Hitch and Elinor Markey, contraltos, was heard in Kilbourn Hall on Feb. 6 by a cordial audience. The singers were assisted by Harry Watts, accompanist, and Cecile Staub Genhart, pianist. Especially interesting numbers were arrangements of Czechoslovakian songs by Deems Taylor and a French group.

MARY ERTZ WILL.

## Chamber Music Society Makes San Diego Debut

Los Angeles Orchestra Plays Excerpt from "Salome"

SAN DIEGO, CAL., Feb. 22.—The San Diego Chamber Music Society, a new ensemble, made its debut in the Yorick Theatre last week. Members are Ronald Faulkner, flutist; Russell Keeny, violinist; Edythe Rowe, Nino Marcelli, and Kathryn Thompson, cellists; Dorothy Keeny and James O'Conner, pianists. Their program included ensemble and duet numbers, played in finished manner. Monthly concerts will be given.

The San Diego Philharmonic Orchestra Society gave the fourth concert of its series with the Los Angeles Philharmonic Orchestra in the Spreckels Theatre on Feb. 10. Georg Schaeffgen again demonstrated his mastery of this splendid organization and delighted his listeners with fine interpretations. The program included the "Friedrich" Overture; Beethoven's Symphony No. 3; the Strauss' "Dance of the Seven Veils"; and The Overture to "Tannhäuser." As an encore, the orchestra played the Tor-eador Song from "Carmen" by request.

A unique concert was given in La Jolla Club House by Phyllida Ashley and Aileen Fealy, who appeared in a two-piano recital. The event was one of the regular numbers of the artists' course, "Novedades de La Jolla," under the management of Mrs. Montgomery Brackett. This course has also brought Grace Jess Woods, singer of folk songs; Nathalie Boshko, violinist, and Ricardo Martin, tenor.

W. F. R.

## PHILADELPHIA HEARS PUCCINI

PHILADELPHIA, Feb. 22.—Puccini in a double portion was served to this public on Feb. 9, when the Civic Opera Company gave "Madam Butterfly" in the Metropolitan Opera House and the Philadelphia Grand Opera Company submitted "La Bohème" in the Academy of Music.

The fitness of the quality of "Butterfly" to an English text, even to one as far from ideal as that furnished long ago by Elkin for the Ricordi libretto, was delightfully demonstrated by the performance in our vernacular at the hands of the Civic organization. In many respects this was a singularly felicitous, a touching and intimate presentation. Much of the credit is due Alexander Smallens for an exquisite interpretation of the score. Lost values were regained and the whole work took on a new freshness and appeal under his masterly touch.

But there were admirable stage principals also. Helen Stanley was vocally at her best and pictorially and dramatically effective in the name part. Tudor Davis appeared as a credible and otherwise first-rate *Pinkerton*; and Nelson Eddy was a *Sharpless* who looked the part and enhanced the charm of



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Mme. Louise Homer

MADAME Louise Homer, who recently celebrated at the Metropolitan Opera House some of the most distinguished successes of her career there in leading contralto roles, has signed a long term with Messrs. Evans and Salter, managers of Galli-Curci, Rethberg, Tibbett, Schipa, and other celebrities, for a tour of this and foreign countries.

Madame Homer will be enabled next season to make the longest concert tour she has ever undertaken.

Among the many honors shown Madame Homer as artist and woman was her selection in a newspaper canvass of this country, extending for a year and a half and instituted by the Federation of Women Voters which named her as one of the twelve greatest women of America.

Word comes from Messrs. Evans and Salter that they are accepting a limited number of applications for joint concerts by Madame Homer and her daughter, Madame Louise Homer-Stires.

### Segovia Will Return Next Year

Andres Segovia, the great Spanish guitarist, whose American debut last month was the musical sensation of the season, sailed for Europe Feb. 17 on the SS. "Deutschland." This remarkable artist sold out five New York recitals in five weeks and filled a total of twenty-five engagements in the same period, fifteen of which were in New York City, four in Boston, and one each in Washington, Baltimore, East Orange, and Proctor, Vt.

Segovia will return to America in December of next season to fill a long tour, which will be extremely crowded if advance bookings are any indication, as Segovia already has twenty-five contracts for next season. His tour will conclude on the Pacific Coast at the end of March, 1926, where he will embark for a tour of the Orient, embracing recitals in Japan, China, Philippine Islands, Strait Settlements and India.

his clear baritone equipment with diction good enough to be favorably comparable with that of George Meader in Mr. Gatti's troupe. Marie Stone-Langston was an artistically efficient *Suzuki*. Between the second and third acts the curtain was lowered only for the brief interval required for the orchestral interlude, a procedure which markedly contributes to the effect of the drama.

### Mme. Koussevitzky's Debut

Prominently featured in the Philadelphia company's "La Bohème" was the *Mimi* of Maria Koussevitzky, wife of Fabien Koussevitzky, double-bass player in the Philadelphia Orchestra who is also leader of the String Simfonietta. Fabien Koussevitzky is a nephew of Serge Koussevitzky of the Boston Symphony. The occasion marked Mme. Koussevitzky's operatic debut in this country, although she had previously appeared here in concert. Mme. Koussevitzky combines distinct personal charm and dramatic feeling with a well trained, but somewhat erratic voice. After a first act that was something of a disappointment, she gratifyingly appeared to "find herself" and in *Barrière d'Enfer* scene and in the last act her tones had eloquence and a fine quality of sympathetic allurements.

Ivan Dneproff, previously heard here with this organization, was the *Rodolfo*, Chief Caupolican, *Marcello*; Ivan Steschenko, *Colline*; Fanny Cole, *Musetta*; Beniamino Grobani, *Schaunard* and that delicious comedian Giuseppe La Puma, the *Benoit* and *Alcindoro*. Fulgenzio Guerrieri conducted authoritatively.

### Monteux and Horowitz

The Philadelphia Orchestra, Pierre Monteux, guest conductor, Vladimir Horowitz, pianist, soloist; was heard in the Academy of Music on Friday afternoon and Saturday night in the following program:

Symphony in D Minor.....Frank  
Piano Concerto No. 3.....Rachmaninoff  
Dances from "Prince Igor".....Borodine

It has been a long time since any new pianist as brilliant and as opulent in equipment as young Mr. Horowitz has appeared at a symphonic concert here. The Russian virtuoso was made known to this public a few weeks ago in a Monday morning Musical. But the effectiveness of that recital program paled before the exhibit given with orchestral background in the Rachmaninoff Concerto.

The chief qualities that make a master pianist seem to be in Mr. Horowitz's possession. He has a prodigiously fluent technique, a magnificent tone, good taste, high interpretive gifts and absolutely no platform affectations. He unmistakably thrilled his two audiences and was accorded the kind of reception generally associated with a Kreisler recital.

Mr. Monteux, in much better form than in his opening performances here as guest director, gave a penetrating, rightly balanced and refreshingly unsentimental reading of the Frank Symphony and actually succeeding in infusing the "Prince Igor" dances with new life. He played a somewhat fuller and more interesting version of this excerpt than is usually offered in concert.

H. T. CRAVEN.

### New Orleans Productions

NEW ORLEANS, Feb. 22.—Le Petit Opera Louisianais announces a production schedule of three performances; two will be presented by the workshop, an experimental unit of the organization, and the third by the entire active membership. The workshop's first performance will take place in the auditorium of the new Delgado Memorial School on March 17, when acts from "La Bohème," "Carmen" and four other operas will be presented. On April 11 the entire organization will produce "Mignon" in the Tulane Theatre.

W. M. S.

### Erratum

It was recently stated in connection with a criticism of "The Bridal Veil" the Pan-tomime by Arthur Schnitzler with music by Ernst von Dohnanyi, given at the American Laboratory Theatre, that Mme. Elizaveta Anderson-Ivantzoff, director, was best known in this country as "Katinka" in Balieff's "Chauve Souris." Mme. Anderson-Ivantzoff created the choreography and not the role.

## Baltimore Hears Varied Programs

Renowned Performers Engaged For Solo Appearances; Children Are Favored

BALTIMORE, Feb. 22.—The fourth concert of the series for children was given in the Lyric on the morning of Feb. 18 by the Baltimore Symphony Orchestra, with Gustav Strube conducting and the youthful Benjamin Steinberg as violin soloist. In Vieuxtemps' Fourth Concerto the player amazed his audience with a brilliant display. Young Steinberg began his musical training at the Peabody Conservatory of Music in this city under Loyal Carlon, and since has been under the instruction of Raphael Brawstein in New York. The program gave representation to Howard R. Thatcher, a Baltimore composer, whose "March of the Gargoyles" delighted the juvenile listeners.

The initial appearance of the Musical Art Quartet gave local devotees of chamber music an opportunity of weighing the values of this group of young American artists. The recital in the Peabody Conservatory on Feb. 17, began with Mozart's F Major Quartet, played with taste. Modern examples by Randall Thompson—"The Wind in the Willows," three effective pieces, "The Riverbank," "Toad Esq.," and "Wild-wood" were brilliantly played. In César Franck's D Major Quartet the players disclosed understanding that carried conviction. The group includes Sascha Jacobsen, Paul Bernard, Louis Kaufman and Marie Roenfaet Rosan-off.

### Famous Recitalists

A joint recital was given on Feb. 6 in the Peabody Conservatory by Alexander Sklarevski, pianist, and Bart Wirtz, cellist, both members of the faculty. The artists gave impressive readings of Saint-Saëns' Sonata, Opus 32, and the Grieg Sonata, Op. 36. The cellist played a Romance and Elegy by Oswald, the Brazilian composer, and gained approval with artistic interpretations. Virginia Carty was an able accompanist. Mr. Sklarevski added further distinction to his qualifications as a pianist.

At the second morning musicale, Feb. 8, in the Belvedere Hotel an elect audience went into raptures over the playing of Andrés Segovia, Spanish guitarist.

Jascha Heifetz, violinist, appeared in the Lyric Theatre Feb. 9 under the local management of the Wilson-Greene Bureau. His amazing technical control and reposeful manner stamped the program with an individual character. Isador Achron was at the piano.

Jacques Thibaud, violinist, with Georges de Lausnay at the piano, gave the fourteenth Peabody recital, Feb. 10. Delicacy of sentiment, clarity of rhythms and a characteristic suavity of expression marked the delivery of a varied program.

### "Biennial Echoes"

"Echoes of the Chicago Biennial of the National Federation of Music Clubs" was listed as the title of the afternoon program given Feb. 11 in the Emerson Hotel by the Baltimore Music Club. The participants were members who had gained distinction last spring at Chicago; Evelyn Harrison, of Virginia, pianist; Cecilia Brace, violinist; Helene Broemer, celloist; Roberta Felty Franke, pianist; Hilda Hopkins Burke, soprano, Virginia Castelle was the accompanist.

Audrey Cordere, pianist, and Louise Cline, soprano, members of the teaching staff of the preparatory department of the Peabody Conservatory, gave an interesting recital in the new hall of the building on Feb. 9. Frank Bibb accompanied.

FRANZ C. BORNSCHNEIN.

### Oscar Fried Due in March to Lead N. Y. Symphony

OSCAR FRIED, formerly conductor of the Berlin Symphony Orchestra, will come to this country next month to direct two concerts of the New York Symphony Orchestra, the sixth guest conductor to be engaged by the Symphony Society this season. His appearances are scheduled for March 16 and 18 immediately following Maurice Ravel and preceding Enrique Fernandez Arbos. From 1924 to 1926 Fried conducted the Berlin Symphony Orchestra. He has frequently appeared as guest conductor in Petrograd, Milan and Paris. Last year he conducted at the Paris Opera House, the first German to do so since the war.

## Opera By Harling Opens Capital Festival

"St. Agnes" and "Walküre" Given  
in First Week of International  
Series

WASHINGTON, Feb. 23.—An American opera, "The Light from St. Agnes" by W. Franke Harling, was chosen to open the International Grand Opera Festival, held under the auspices of the Washington National Opera Company, in Poli's Theatre on Feb. 13. This performance, given on a bill with "Drama Dances" by the Marmains, was the first of a two weeks' series under the general direction of Edouard Albion. "Die Walküre" was produced later in the week with Johanna Gadske, Elsa Alsen, Mme. Charles Cahier, Paul Althouse, Allen Hinckley and Howard Preston in the cast.

Mr. Harling conducted his opera, which was repeated the next evening in place of Massenet's "Werther," announced for Feb. 14 but postponed until Friday. The second giving of "St. Agnes" was the more artistic of the two, more assurance being seen on the part of principals and orchestra. The cast was made up of Frances Peralta, Toinette; Howard Preston, Michel; Arthur Hackett-Granville, Pèrre Bertrand, and Adolph Turner, Pierre. All were notably successful, singing and acting with keen intelligence, and using splendid voices in a manner that brought out the musical and dramatic significance of Mr. Harling's score.

### Original Dances

The original dances offered by Miriam, Irene and Phyllis Marmain were exceedingly effective. A high light of their performance was an interpretation called "Machinery," with music by Holst, inspired by a visit to the Ford plant. Lamar Stringfield conducted, and a symphonic program featuring two of his compositions, "From the Southern Mountains" and the "Seventh Que," preceded "The Light from St. Agnes." "Die Walküre," ably conducted by Ernest Knoch, was the bill for Thursday, Feb. 16. Enthusiasm reached a pitch that is unusual in the city, and the artists deserved it. As Brünnhilde, Mme Gadske sang as brilliantly as of yore, and Mme. Alsen's interpretation of Sieglinde was inspired. Equally successful were Mme. Cahier as Fricka; Mr. Althouse in the rôle of Siegmund; Mr. Preston, cast as Wotan; and Mr. Hinckley, who was the Hunding. The Walküren, all of whom sang admirably, were Edna Zahn, Marjorie Meyer, Tilla Genunder, Merran Reader, Berty Jenny, Stella Fryer, Ruth McIlvaine, and Mable Ritch.

The stage direction was in the hands of Enrica Clay Dillon.

### International Sponsors

The international committee which sponsors this festival is composed of Sir Esme Howard, Ambassador of Great Britain; Nobile Giacomo de Martino, Ambassador of Italy; M. Paul Claudel, Ambassador of France; Prince de Ligne, Ambassador of Belgium; Herr von Prittwitz-Gaffon, Ambassador of Germany; Speaker Nicholas Longworth, Senator Arthur Capper, Senator Lawrence C. Phipps, General John J. Pershing, Representative Stephen G. Porter, Miss Mabel Boardman, Princess Boncompagni, Mrs. J. J. Carter, Mrs. Louis A. Frothingham, Mrs. Frederick C. Hicks, Arthur Jordan, Mrs. Frederic A. Parkhurst, Countess Scherr-Thoss, Henry C. Sheridan, C. Bascom Slemm, Mrs. Henry Strong, Mrs. Walter Tuckerman, Lady Isabella Howard, Nobile Donna Antoinette de Martino, Madame Claudel, Princess de Ligne, Madame von Prittwitz-Gaffon and Mrs. Bates Warren.

DOROTHY DE MUTH WATSON

### Kinsey Visits West Indies

Carl D. Kinsey, manager of the Chicago Musical College, accompanied by Mrs. Kinsey, sailed from New York the latter part of January on the California for a three weeks' cruise of the West Indies. Stops were made at La Guaira, Venezuela; Trinidad; Barbados; Martinique; Porto Rico and Bermuda. The boat was scheduled to arrive back in New York on Feb. 21. Mr. and Mrs. Kinsey will immediately return to Chicago.

## ROME OPENS REMODELED COSTANZI WITH "AIDA"

ROME, Feb. 12.—The work of transforming the old Teatro Costanzi into the new Royal Opera House is almost finished. In two or three weeks at the latest, the land lying between Via Torino, Via Viminale and Via Firenze will lose the appearance of a vast entrenched camp which it has had for the past year and, in the new square will appear the external architecture of the new theatre, whose lines are at present hidden by boarding.

The opening is announced for Feb. 23 with "Aida." "Nerone" will follow.

The old Costanzi rejuvenated, and with a new roof and new name, after the miraculous treatment to which Architect Marcello Piacentini has subjected it, has nothing in common with the old save the frescoes of the ceiling, by the painter Brugnoli, representing the history of music. Today the theatre is still a workshop filled with the beating of hammers and a tumult of voices which blend into an infernal discord which would make the most futurist composer die of envy.

### The Theatre Rebuilt

The framework of the theatre itself is finished. Over the arch of the stage a bronze plate has already been fixed bearing the following words recording the restoration: *Victorio Emanuele III Rege—Benito Mussolini Duce—Ludovicus Spada Potentissimi Romae Gubernator—Restituit—MCMXXVIII. A. VI.* Below there is, like the Scala, a mechanical clock, without spheres, with numbers which change every five minutes. Coming down to earth, we find the Costanzi was inaugurated in 1880 with "Semiramide," the public was surprised at not seeing the orchestra, hidden in the mystic gulf which at that time was a novelty, and protested until it was decided to return to the level. From that time the mystic gulf at the Costanzi appeared and disappeared

according to the fancy of the orchestra conductors. One year the faces of the players were seen, and another year they were invisible. No gulf has been agitated by so many tempests of discussion as the mystic gulf of the major lyric theatre of Rome.

### Exotic Boxes

Now we come to the boxes. Once they were all closed, and now they are closed to a certain point above which they are open in loggia, like the Sannazaro of Naples. The decoration of the boxes is in red velvet dark and embossed, and specially woven. The whole interior is dominated by the golden green colour of the decorations. The royal box is no longer what it was; it is as well to hope that it may have the magnificence of a royal box, without, however, too many symbols which, as has happened in some other theatres, make one think more of a box of chocolates than of a royal box. The first row of the amphitheatre has been moved forward, with colour scheme similar to that of the boxes. The old entrance in the centre of the plates has been closed by three parterre boxes.

A new magnificent chandelier of Bohemian glass is about to be fixed in the centre of the ceiling. Other sixteen lamps run round the cornice of the cupola. The lights in the boxes are also in crystal pendants and will rival the sparkle of the ladies' jewels. The platea, where there is now no difference between orchestra stalls and platea stalls, as one type only has been adopted, is reached from below. Places in the gallery are all numbered and this is a very important novelty and a humanitarian one, as it puts an end to the long waits, to the mad rushes, to the desperation of the women who spoil their dresses in the scramble to get the best places.

(Continued on page 23)

## Detroit Expects Noted Conductors

Probable Engagements of Guest Leaders for Symphony Are Announced

DETROIT, Feb. 22.—Walter Damrosch, Eugene Goossens, Willem Mengelberg, Willem van Hoogstraten and Bernardino Molinari will probably be guest conductors of the Detroit Symphony Orchestra during the sabbatical year to be granted Ossip Gabrilowitsch next season.

This was stated by Mr. Webb, manager, in the intermissions of concerts given on Feb. 9 and 10. The program consisted of the symphonic overture, "Sursum Corda" by Korngold, Schubert's Seventh Symphony and Schumann's A Minor Piano Concerto. Myra Hess was the soloist.

The Detroit String Quartet gave its second concert of the season on Feb. 6 in the audi-

torium of the Detroit Institute of Arts. The artists played Mozart's Quartet in E Flat, No. 14; "A Rain Song" and Etude-Caprice by Sinigaglia; a Scherzo by Borodino and Grieg's Quartet, Op. 27.

The Detroit Institute of Musical Art presented Albertine Schmidtke in a soprano recital on Feb. 7. Miss Schmidtke is a pupil of Archibald C. Jackson. She was assisted by Raymond Hall, cellist, and Helen Fairchild, accompanist. On the program was music by Caldara, Weckerlin, Rossini, Schubert, Brahms, Franz, Goltermann, Popper, Tchaikovsky, Saint-Saëns, Denza, Cadman, Salter.

HELEN A. G. STEPHENSON.



A Triple Anniversary—That of the Seventh Wedding Date of Mme. Galli-Curci and Her Husband, Homer Samuels; the Forty-third Wedding Anniversary of Mr. and Mrs. C. J. Samuels, Parents of Homer Samuels and the Thirty-ninth Birthday of Homer and His Twin Brother, Dr. Harvey Samuels of Minneapolis, Was Celebrated Jan. 15 at the New York Home of the Singer and Her Husband. The Couples Face Each Other Across the Table, While Dr. Harvey Samuels May Be Discerned Behind the Candlestick.

## Quaker City Sees Famous Opera House Sold

Hammerstein's Metropolitan  
Is Slated for Movies; Academy  
Becomes Center

PHILADELPHIA, Feb. 22.—The historic Academy of Music is again to become the operatic center of Philadelphia. The Metropolitan Opera House, built by Oscar Hammerstein in 1908 when he carried his war against the Metropolitan Opera Company into Philadelphia, and bought, as a result of the foreclosure of a mortgage by Lulu Temple of the Order of the Mystic Shrine, has been sold.

It is reported that the new ownership is the Stanley Company of America, considered the largest organization of its kind in the movie world, and that it will provide a vast motion picture house in a heavily populated section.

At any rate, after this season, the house will no longer be available for rental purposes. This means that the Civic Opera Company and the Pennsylvania Grand Opera Company will have to seek new quarters, and the Academy is the only available place. It is much more accessible for opera-goers, but its use means a decreased seating capacity of several hundreds, a matter of some concern for companies which charge only half the prices of admission of the New York Metropolitan and depend on the quantity of their attendance to balance budgets.

### Avoiding Duplications

Both the Civic Opera Company, of which Mrs. Henry M. Tracy is president and Attmore Robinson vice-president and artistic director, and the Philadelphia Grand Opera Company, of which Mrs. Joseph Leidy is president and W. C. Hammer general manager, have been holding Thursday performances this season, several times duplicating dates and giving Philadelphia two operas on the same night, a privilege unrivaled in since the Hammerstein days of nearly two decades ago. On an Academy schedule the productions would be adjusted consecutively. As Mrs. Tracy announces sixteen performances for the Civic next season, and as the Philadelphia will give at least twelve, this will make twenty-eight Thursday night performances.

The Pennsylvania, of which Mrs. Elbridge Johnson is president and Francesco Pelosi manager, gives at least eight on Wednesday evenings. Mr. Gatti-Casazza this year gave twenty Tuesday evening performances in the Academy and will give as many or more next season. The Philadelphia Operatic Society, of which Mrs. John J. McDewitt is president and Mrs. Edwin Watrous director, gives three in English, in the Academy.

The reckoning is for at least sixty operas next season for Philadelphia. The Civic will give three American premieres under the Direction of Mr. Robinson, who recently gave \$10,000 to aid in covering this year's expenses.

W. R. MURPHY.

## Wagnerian Tenor Comes to Sing in Washington Opera

WASHINGTON, Feb. 22.—Henrich Knote, Wagnerian tenor, arrived on the MÜNCHEN on Sunday, Feb. 19, after a stormy voyage of thirteen days. The same evening Mr. and Mrs. Frederick G. Corning gave a dinner at 1 West Seventy-second Street in his honor. Among the guests were Count and Countess Felix von Luckner, Lucy A. Haslau, Weyland Echols, and Dr. Eugen Klee of the German Consulate. After dinner, Mr. Knote sang the Prieslied from "Die Meistersinger," "Cielo e Mar" from "Gloconda," an aria from Leoncavallo's "Bohème," and Strauss lieder.

Mr. Knote laughingly remarked it was twenty-four years since he had sung at the Metropolitan in Conried's reign.

Through the good offices of the German Legation in Washington, Mr. Knote was brought over to sing *Tristan* on Feb. 23 in the International Festival of Grand Opera, sponsored by Mr. and Mrs. Edouard Albion. Others in the cast which is to be conducted by Ernest Knoch, are Elsa Alsen and Mme. Charles Cahier.

It is hoped that Mr. Knote may sing with one or two of the symphony orchestras in the course of his short stay, though contracts call him to Germany for operatic appearances very shortly.

# SCHONBERG, ICONOCLAST, REVEALS HIMSELF

## And London Learns He's Romanticist!

By LEIGH HENRY

LONDON, Feb. 11.—After the monotonously stereotyped reactionary concerts of preceding months, a welcome review of contemporary traits has been presented. Topical interest has centered on the personal visit of Arnold Schönberg to conduct the National Symphony Concert in Queen's Hall and has somewhat obscured other significant events. Comparatively, however, these have furnished interesting matter, though the "Gurrelieder,"—the feature of the Schönberg concert,—cannot be regarded as representative of the immediate present to which many of them belong.

The "Gurrelieder" date back twenty years. Despite the present position of Schönberg as a modern iconoclast, they represent a renaissance of romanticism rather than anything to which might be attached the vague label of ultra-modernity. Their conception reveals a Germanic reaction from the post-Wagnerian realism of Strauss to the more emotional sources of racial psychology. One might well term the "Gurrelieder" the natural off-spring of "Tristan and Isolde." The latter had Celtic origins, the former Nordic one; but the spirit and the historic association of these racial origins have much in common.

The "Gurrelieder" represent a reversion to those elements of interior consciousness and to the spiritual conception of natural atmospheres which finds its literary expression in Germany in writers such as Theodor Storm, Caesar Fleischlein, Maximilian Deuthendey and particularly Jens Peter Jacobsen, the Danish librettist of the "Gurrelieder" themselves.

### Subjective Influence

Here it is interesting to note the subjective influence of the pensive Hebraic mentality which participates in the psychology of Schönberg himself and of several of the writers mentioned. As Southern Europe gave us the French and Italian verists, so South Germany produced the realist Strauss, full of objective curiosity, emotion externalized. Under Northern conditions the mind of people is driven to inward contemplation and subtitled subjectivity results. The Hebrew mentality, isolated by nomad experience through generations, comes to accentuate this, yet to further romanticise it by an Oriental voluptuousness which, under innately philosophic tendencies of thought, generally attains mysticism. "Tristan and Isolde" was an epic of erotic emotion. Erotic sensitiveness emerges dominantly in the "Gurrelieder," but over and above this evolves an exalted aftermath of sublimated emotion which translates the erotic in rarefied symbolic terms. "Tristan and Isolde" remains a transcendental poem of passion even in the ecstatic close; the "Gurrelieder" terminate in a symbolic vision revealing passion in the wider scheme of mystery enfolded life.

### A Poem of Pathos

That sense of the spirit and significance of times and places which stirs such writers as Hergesheimer dominates this music. Tragic in theme, it is less the sensationalism of tragic incident and more the pathos of human emotion underlined by the traits of natural atmosphere, and opposed forlornly to elemental forces which create its dominant feature of poignancy.

The spiritual loneliness which draws the unhappy king Waldemar to the naive tenderness of the beloved Tove is more fundamentally spiritual than sensual. The *Wood Dove* which sings as commentative chorus through the dramatic story emphasises this aspect. It is the blind questing of the human soul amid the baffling mystery of life which interiorly informs the sooth saying of the *King's Fool*; and—not unlike the pathetic fury of *Petroushka* alone in his cell before the ikon of the *Charlatan*,—it is the thwarted misery of the spirit which, visioning joy and beauty, finds them evade the reality of this world, which lies behind the tortured grotesquery wherewith *Waldemar*, when *Tove* falls victim to the jealous queen, accuses God of cruel mirth and caps himself His court fool.

The apotheosis of spiritual exaltation is reached in the ethereal close. Thereafter the frantic night-riding of *Waldemar's* cortège, (the now insane, unhappy king

crying through the woods for his lost love), the cock crows, "the morning in his beak," and past the pathos and the tragedy is re-born the mystic beauty of the dawn-world.

### Mural Music

Schönberg's "Gurrelieder" is a work laid out in the broad fresco of a vivid mural design. It is of massive proportions; but these do not tend to inhibit its inner delicacy. It has massive components; the orchestra required for its performance is one numbering 140, with a choir of 400; yet these weighty forces, significant of the early influence over Schönberg of Gustav Mahler, are impelled by such sensitive feeling that the music largely shares the translucence of Jens Peter Jacobsen's wistful and ethereal poem.

It is always the quality and not the quantity of aural effect which dominates; here lies the great difference between Schönberg's use of media and that of Wagner, Strauss, and to a considerable degree, Mahler. The "Gurrelieder" represent the composer's love-period; they have this kinship, as well as one of tissue similarity, with "La Bonne Chanson" of Verlaine. Young love and love informed by ecstasy and keen physical sensibility permeates this music, which was written in the first period of the composer's married life, just when he had wed the sister of Ernst von Wolzogen, the founder of the Bundes-theater which Schönberg directed musically. A fresco indeed, but nearer to the spirit of Botticelli than to that of Michel Angelo; it has the sense of things green and virginal in it and the intimacy of passion both delicate and mystical.

This first London performance,—characteristically a full twenty years after the work's creation,—in spite of inadequate soloists and certain small weaknesses in rendition, was received with an enthusiasm which penetrated past the dictation to the dream of the music. Schönberg himself expressed his admiration of the British orchestral ensemble. The performance cannot justly be compared with that of my first hearing years ago under Schreker in Vienna; Schönberg



Arnold Schönberg

has a mind too sensitive to minute detail to exposit his own canvas; he was happier when I saw him, also years ago, direct the Chamber Symphony in Prague, where the more intimate medium provided better scope for his subtlety.

### A Modern Mystery

Altogether different from the "Gurrelieder" is the "St. Francis d'Assisi" of Malipiero, the other outstanding novelty of the week, as represented by the symphonic extracts given at the Royal Philharmonic concert under Basil Cameron.

Malipiero, like many moderns, is the traditionalist of his country. His pungent attacks on the cheap and sensational melodrama of opera exploited by Italian commerce are among the most trenchant of modern criticisms since Debussy appeared in "La Revue Blanche" with his imaginary friend, *Monsieur Croche*. A friend of Gabriele d'Annunzio, who shares with the late Anatole France the foremost mastery of the mediaeval epoch, Malipiero has sought to carry forward into modern Italian music the native traits of early Italian polyphony, of the Renaissance and the epochs which successively gave the world the wonders of Palestrina, the Gabrieli, the Florentine *dramma per musica* of Peri, Monteverde and Cavalli and the comedy opera of Pergolesi and Cimarosa.

His winning of a Coolidge prize brought forward to America his mastery of that *musica da camera* or chamber ensemble which distinguished Italy in the age of Corelli and Domenico Scarlatti. His own restoration of the original score of Monteverde's "Orfeo" proves him a servant. His trilogy,—*"Orfeo," "Sette Canzoni"* and *"La Morte delle Maschere,"* unites the classic traditions of Italian chamber music and opera with the masks and marionettes to which the national Italian *Commedia dell'Arte* gave birth.

### Like Primitive Painting

In "St. Francis d'Assisi" he turns to the reinfusing of Italian oratorio with similar modernized elements of tradition. This music, naive, direct, at times starkly severe, at others tender with utmost simplicity, has all the quality of early Italian primitive painting. It is decorative as are the old Siennese and has a corresponding ingenuousness. It is music which, by simplicity and an ascetic negation of voluptuous appeal, seeks to reimburse religious music with the naive, faith-filled elements of the early dramatic mediaeval mystery plays. Malipiero's Saint is no dramatic figure in the operatic oratorio sense; he is a symbol, moving with

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## BERLIN, NEW MUSIC AND A CONDUCTOR

By PAUL HOYER

BERLIN, Feb. 8.—Jascha Horenstein is a name to be remembered. Of all the young *kapellmeister* who have recently tried to find favor with the Berlin musical public and critics, he is probably the most promising. He first attracted attention two years ago when he conducted a series of concerts given by the Berlin Philharmonic in various sections of the city for the working class population. While these concerts were not of the sort to which critics regarded it their duty to go, it was soon noised about that here was an unusual personality. First one, then another and another critic attended, and it was not long before the name of Jascha Horenstein became a familiar one in musical circles.

This winter Horenstein is giving three concerts of his own with the Philharmonic orchestra in historic Philharmonic Hall. Last week brought the second of these. Horenstein opened with a first production in Berlin of "Trauermusik" (Mourning Music) by Max Butting, a Berlin composer. Butting wrote it in 1915, when the tragedy of the World War evidently weighed heavily upon him. I find the composition a bit tedious, though Butting obtains many striking effects by his sudden juxtaposition of grief at the loss of loved ones on the one hand, and rebellious challenging of Fate on the other.

### Rathaus' Concertino

There followed the real gain of the evening—a première rendition of a concertino for piano and orchestra by Karol Rathaus, composed in 1925. It is quite modern, with a trend toward atonality, and yet with a good deal of imagination. The composer evidently knows the possibilities of the piano, and writes a score that offers the solo instrument many an opportunity for unique effects, Franz Osborn, one of the

youngest of Berlin's professional pianists, carried the part through with an excellent understanding of modern composition and with a brilliance that justifies the greatest hope for his career. The score is frightfully difficult—an orchestra less accomplished than the Berlin Philharmonic would have made a mess of it.

The Concertino has three movements—Allegretto non troppo, Andante, and Allegro vivace—of which the third is to my mind the most interesting. The solo is a real solo there, while in the first movement the piano merely fits into the whole structure as a sort of obbligato. Rathaus is an earnest, sincere composer who, while not disregarding the traditions of the past, seeks to branch out on his own.

Horenstein closed his interesting second concert with a performance of Bruckner's Ninth Symphony which, while not as yet rendered with the abandon and fanatic devotion of Germany's outstanding Bruckner interpreter, Furtwängler, nevertheless showed great understanding on the young conductor's part.

An evening later Prof. Gustav Havemann brought two further novelties to the Hochschule fuer Musik with the Berlin Symphony Orchestra: a Concerto for violin and orchestra, Op. 36, by Julius Weissmann, with the composer conducting, and a Concerto for violin and orchestra in one movement, Op. 21, by Max Trapp, also with the composer as leader. Both showed a good deal of originality, and were not too "modern" to lack melody. Havemann and the composers shared about equally in the undoubted success of the evening. The Trapp concerto, it may be noted in passing, is dedicated to Prof. Havemann.

The closing number was Brahms' D Major Concerto, which Bronislaw Huberman had played so superbly the week before. Havemann introduced his own cadenza in the first movement. Trapp conducted this concerto also.

One of the most novel concerts given recently was that on the double bass by Prof. Joseph Prunner at the Singakademie. Prunner has an equal in Berlin only in Leberecht Goedecke, the solo contra-bassist of the Philharmonic Orchestra. His concert showed his perfect mastery of the instrument, on which he played, with astounding ease, music written for the cello. Nevertheless it must be said that the double bass, when designated to furnish a whole evening's musical delectation, cannot fill the bill, even when played by a Prunner.

### New Cellist Plays

Berlin heard a promising Italian 'cellist, Arturo Bonucci, for the first time last week. Bonucci has a big tone, a clean technic and much vigor and enthusiasm, though not the depth of feeling and the beauty of tone of Gregor Piatigorsky. Besides the usual cellist's program including Boccherini, Gluck, Bach (Chromatic Fantasy), Popper, Lalo, and Schumann, Bonucci brought an interesting *Adagio e variazioni* by Ottorino Respighi, and tried his hand at *Due studi tecnici* for cello solo, composed by himself.

The first of these was entitled *Pizzicato* (Capriccioso), and is a good imitation of a guitar. The second, "Armonici (La Chasse)," moves chiefly in flageolets, imitating the sound of the hunters' bugles. Both are written with excellent understanding of the possibilities of the cello, but are quite simple and naive in design.

The same evening brought Emil Telmányi, Hungarian violinist, to Berlin for his annual concert. The program included César Franck's A Major Sonata, Bach's G Minor Sonata for violin solo, Mozart's A Major Concerto, all of which I was prevented from hearing on account of musical duties elsewhere. I arrived just as Telmányi began a transcription by himself of sixteen waltzes by Brahms.

I could not help but think of Albert Spalding and his handling of some of these

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# KRENEK'S "JONNNY" JOURNEYS WEST

## Intimate News of the Metropolitan's Novelty

By HENRY CASSON BECKER

THE announcement that the New York Metropolitan Opera, one of the world's foremost lyric theatres, is to produce Ernst Krenek's sensational opera novelty "Jonny spielt auf" next season, which news was given in MUSICAL AMERICA exclusively last week, is a piece of news which should prove to be of tremendous significance not only to opera goers in this country, but to the general public as well. For the hero of this new work is a negro, the leader of a jazz band; and an important portion of the opera's plot is concerned with the hero's courtship of a beautiful prima donna, who is by no means of dusky shade. The prospect of such a production in an American opera house seems exciting indeed to one who, like the writer of these lines, has closely followed, often at first hand, the fast and furious progress of the young Austro-Czechish through the leading lyric theatres of composer's tradition-smashing work of Central Europe, beginning with the world premiere at the staid old Neues Theatre in Leipzig, just a little over a year ago, on February 11, 1927, to be exact.

Soon after returning to New York recently from abroad I was explaining the main features of the plot of "Jonny spielt auf" to a gentleman who stands high in the councils of dignified opera production in this city, and when I concluded the brief synopsis he stared at me in amazement.

"See here," he suddenly snapped out, his usually so kind eyes blazing, "do you really mean to tell me that you, as an American, could actually sit through an opera possessing such a plot?" I confessed that I had done so, and with a goodly share of satisfaction in the bargain, for "Jonny" is a bully show, whatever way you look at it. "Well!!!" it came long drawn out and forceful, and impregnated with unmistakable disdain, "all I can say is that I am heartily ashamed of you!"

### "Jonny" More Than a Negro

I was utterly dumbfounded; here was a view point I hadn't bargained for, one which no one had ever seemed to concern himself with whenever the opera was given over in Germany and Austria. I made stammering references to "Aida," "Othello," "L'Africana" and other operas featuring dusky heroes and heroines, but to no avail. "Just say nothing more," was his wrathful rejoinder, "I am thoroughly familiar with the dramatic merits of the characters you refer to, and the circumstances of their color isn't offensive to me in the least. But this Jonny is of an entirely different stripe. Away with such a creature!"

Not long after this episode I learned for the first time that serious consideration was being given to an eventual production of "Jonny spielt auf" at the Metropolitan. I immediately made it a point to discuss the nature of the opera with as many professional opera people as I could find, and to my further surprise learned that quite a few agreed in principle with the attitude of the above-mentioned indignant gentleman. It came to me with quite a shock that if these good people felt as they did about Jonny, what was the eventual attitude of the public at large to be? The thing seemed fraught with far-reaching possibilities.

The plot of the work is certainly unique as far as the annals of grand opera are concerned. The young negro Jonny has conquered Europe with the rhythmic fascinations of his jazz band. He has not been on the European side of the Atlantic long when he discovers that inter-racial love and courtship are not disdained by a percentage of the white folks of Europe. Jonny decides to court the beautiful opera singer, and tries the harder upon learning that he has two rivals, a composer and a violin virtuoso.

The last act takes place in a large Continental railroad station, where the careless fiddler, failing for a single tragic moment to observe that all-important maxim of modern life, "Watch your step!" is run over and killed by the express train in which the composer and singer are eloping to America, the land of unlimited possibilities and skyscrapers. Suddenly the illuminated station clock becomes transformed into a huge globe, on which we perceive Jonny perched as the real victor in the drama just presented, a drama the moral of which Jonny subtly indicates by inviting all humanity to join in a strenuous outpouring of jazz, with "Jonny leading the band."

### "Depraved Characters"

In my special correspondence to the New York Times concerning the world premiere at Leipzig, published in the issue of February 27, 1927, the following analysis of "Jonny" was offered: "Without regard to ethics or convention Krenek presents to us five characters, one more depraved than the other: First, the composer, Max (tenor), who fairly nauseates because of his unbridled weaknesses; then, Anita (soprano), a typical opera prima donna, loaded with all the superficiality and light-headedness of her kind; next, Yvonne (soprano), a chambermaid, dancing through life with impulses unrestrained, and Daniello (bass-baritone), a spotlight-seeking violin virtuoso who is unable to produce a single true or convincing tone. And, finally, the black jazz band conductor, the hero of the opera, Jonny (baritone). Unable to distinguish between good and bad, Jonny greedily tastes and feels of everything that comes his way; an unscrupulously bold, unprincipled and untutored young barbarian, with a mixture of conscious animal magnetism and likable good nature. Regardless of how little these characters intrigue the audience from a strictly human standpoint, they hold the attention and entertain by reason of the ridiculous capers they cut, and because of the intentional exaggeration of their behaviour. The opinion is that Krenek's opera will at once find a place in the repertory of the most enterprising opera houses."

### Jazz "Makes" The Opera

In "Jonny spielt auf" Krenek is musically at his best only when he seeks and very successfully combines the rhythms of our latest dance music with his modern and "atonal" technic. Jazz music, scored in this manner, is the "making" of two scenes, one showing a hotel lobby and another the terrace of a mountain inn. In the first the strains of Jonny's orchestra suddenly come floating across the lobby at a moment dramatically significant, and the same thing is true of the mountain inn scene, when the jazz music issues from the horn of a loud speaker. In the final scene of the opera the jazz music loses some of its initial "pep," as if the composer were unable to keep up the mad tempo he had set at the beginning of the work. It is just in this scene that one looks for the most convincing effect. Just the same, the very latest reports on "Jonny" agree more enthusiastically than ever that the work is a genuine hit. "Young Krenek's opera is impudent, 'fresh,' abominable. So say the high priests of criticism, and they ought to know. But this opera has one characteristic to offset all this: it is amusing. Scold if you like, yet you stare saucer-eyed at the stage as if you would visually swallow it whole. Yes, go ahead and scold, but just the same you'll keep your ears glued to the orchestra for fear of losing a single note issuing therefrom. Here, there, every second there's something doing; the glacier, a passionate love scene, a fond farewell, the noise and bustle of hotel life, a loud speaker, a railway station, a locomotive, a motor car, electric lights galore, a negro, a manager, a pretty singer, a violin virtuoso, hubbub, haste, tempo; a shimmy, a blues, a Charleston, a trumpet screams out, a violin seduces, saxophones blare, impudent dissonances become all mixed up with each other, the bang of a drum sets rhythms quivering, at times the voices on the stage soar into a quartette, now into a quintette; high above the racket of the orchestra is heard the screech of a Japanese Shawnee whistle, tatters of melodies, tiny melodies, come suddenly to the surface and immedi-

ately dive under again; in a word, an unceasing kaleidoscope, insolent, 'fresh,' abominable. And outrageously amusing!"

The history of Krenek's devastating opus is worth telling. Late in 1926 word was circulated around the opera houses of Germany that the very young composer Ernst Krenek, a pupil of Schreker's, had just completed his fourth opera, following the productions of three others which were only of fair quality. The title of the new work, "Jonny spielt auf," sounded suspiciously promising, so much so that the enterprising impresario of the Leipzig Neues Theatre, Gustav Brecher, unhesitatingly offered the young man an immediate production, an offer which Krenek gratefully accepted. The first rehearsal was scarcely over when certain German newspapers began to buzz with excitement about the new order of things in Leipzig. *Donnerwetter!* A jazz opera to

papers from one end of the Reich and Austria to the other reverberated with the sensational tidings concerning Krenek's opera, and impresarios couldn't get their telegrams of production offers to Leipzig quick enough. Preparations were made in a score or more of theaters for the mounting of the new work just as soon as conditions could possibly permit. No opera house considered itself too grand or too dignified to put in an immediate bid for this box office winner. The overlords of the Berlin houses got together and decided that as far as the productions in the capital of Germany was concerned, it would have to be put on in the theater boasting the greatest number of seats, and so the huge *Städtische Oper* in the West End section of Charlottenburg drew the heavy prize. Bruno Walter, musical director of this institution, said neither yes nor no. But it later developed that he would have nothing to do with the conducting of the work, preferring to delegate a subordinate for this purpose. The Berlin premiere of "Jonny" took place in the late Spring, and proved to be one of the greatest social sensations of the season. The entire diplomatic corps was present in gala attire, also the principal members of the government, headed by Chancellor Marx and Dr. Stresemann. The following day the critics had their innings, and they made much of one of the most grateful opportunities that had come their way in a long, long time.

### Produced in Dresden

The next important production was at Dresden, under Fritz Busch. Here again was all the intoxicating atmosphere and excitement which generally accompanies a great success in the theater. Krenek was unquestionably the operatic hero of the hour. He spent his days travelling from one end of Germany to the other, attending the premieres in the various provincial opera houses, and being lionized wherever he went.

It now came the turn of the ultra-conservative Vienna *Staatsoper* to indicate its desire to produce "Jonny," and the favorable decision was given readily and gracefully, for the lure of the box office success was strong. Krenek was invited to come to the Austrian capital, and he went joyously, for it meant nothing less than a triumphant home-coming for him. Nevertheless he found himself a comparative stranger to almost all excepting his immediate family, and in order

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Ernst Krenek

see the light of day in the city hitherto considered musically sacred to the memory of Bach, Mendelssohn and Kikisché *Underhört!* Speculation as to the nature and contents of the new production became so rife that most of the leading *Zeitungen* had special correspondents on hand to report the historic proceedings which took place on the evening of February 11th. The next day news-

## TO PLAY RARE VIOLINS

A unique event will take place in the Metropolitan Opera House on the evening of Feb. 28, when a selected group of musicians will appear in association with the stringed instrument sections of the New York Philharmonic and Philadelphia orchestras at the invitation of Rodman Wanamaker to honor great violin makers of the past.

The entire collection of rare violins, violas, cellos, and double basses owned by Mr. Wanamaker, will be played on at this concert, which is being given under the honorary auspices of the Italian Ambassador to the United States, Signor Mobile Giacomo de Martino.

### Honoring Italians

The concert is also planned to pay tribute to the large Italian colony of New York City whose members, Mr. Wanamaker feels, have made a large contribution to the city's material and musical progress. In addition to the Italian Ambassador's patronage it is being given under. A sponsoring committee headed by the Italian Consul-General, Signor Emanuele Grazzi, as chairman, and members are:

Commendatore Luigi Bargini, Angelo C. Bertolino, Count Ignazia Thaon di Revel, Signorina Margherita De Vocchi, Couna and Countess Alfonso Pachetti, John J. Ffeschi, Mr. and Mrs. Giulio Gatti-Casazza, Commendatore Francis X. Mancuso, Commendatore and Mrs. Emanuele Gorli, Commenda-

tore and Mrs. Giuseppe Previtali and Count and Countess Alfonso Villa.

### The Famous "Swan"

The most famous instrument in the collection to be played is the last violin made by Stradivarius in 1737, the year of his death known throughout the world as "The Swan."

Masterpieces of the violin maker's are from the hands of Stradivarius, Guararius del Jesu, Guadagnini Montagnana, Goffriller, Tononi, Teechler; violas are by Stradivarius, Gasparo da Salo, Albani, Goffriller, Guadagnini; cellos by Montagnana, Guadagnini, Goffriller, Rugeri, Teechler; cellos by Montagnana, Guadagnini, Goffriller, Rugeri, Teechler; and double basses by Amati, Testore, Grancino, Gabrielli and others.

The names of the violins are:

Antonius Stradivarius, The "Comte de la Chesnaie," 1687.

Antonius Stradivarius, The "Dancia," 1710.

Antonius Stradivarius, The "Joachim," 1723.

Jean Baptiste Gaudagnini, 1752; Jean Baptiste Gaudagnini, 1760; Jean Baptiste Gaudagnini, 1761.

Domenicus Montagnana, 1747; Mateon Goffriller, 1723.

And the Violas

Gasparo da Salo (1550-1600); Jean Baptiste Guadagnini, 1774; Jean Baptiste Guadagnini, 1775;

Jean Baptiste Guadagnini, 1784.

And the 'Cello

Domenicus Montagnan, 1721; Jean Baptiste Guadagnini, 1734; Mateo Goffriller, 1696; David Teechler, 1703.

And the Double Basses

Nicola Amati, 1684; Pietro Giacomo Rogeri, 1730; Antonio Gragnini, 1789.

# Concerts and Opera in the Metropolis

AT the Metropolitan Opera House, February 18, afternoon. First time this season:

## SIEGFRIED

Book and Music by Richard Wagner  
Siegfried ..... Rudolf Laubenthal  
Mime ..... Max Bloch  
The Wanderer ..... Friedrich Schorr  
Alberich ..... Gustav Schützendorf  
Fafner ..... William Gustafson  
Erda ..... Karin Branzell  
Brünnhilde ..... Gertrude Kappel  
Voice of the Forest Bird ..... Editha Fleischer  
Conductor ..... Tullio Serafin

In the dear, dead days within recall at the Metropolitan Opera House, it was gloriously proven that a gentleman of Italian birth can conduct the music of Wagner with results eminently Wagnerian. Comparison is neither gainful nor necessary with the miraculous, ignescent Arturo Toscanini. Let it suffice that fervent musicianship triumphed over the limitations of nationality to thrilling effect last Saturday afternoon when Tullio Serafin, for many years noted in Europe as an exponent of Wagnerian, made his local debut as such in the season's first "Siegfried."

Mr. Serafin deserves more than a gold star atop his already excellent record in New York, for this achievement. He should be made the recipient of a generous loving cup donated collectively by the town's discriminating and ardent Wagnerian initiates. For to the glowing torch that was his baton on this occasion may all of the performance's superb aspects be attributed. We had both the sweep, the exuberant heroism of "Siegfried" and the fluidity of its lyric designs. It has been many a day since the Wagnerian orchestra was more rightfully the hero in this town.

Under the flashing eye of Saturday's conductor the Forge Song, the Waldweben, the combat with Fafner (which had been entirely restored into the score) the music of Mime and Alberich and the ever more magnificent introduction to the third act assumed something like their just significance. The last was a particularly stirring example of climatic power and pulsatile drama. It realized with irresistible persuasion the essence of muscular grace that animates the greatest of "Siegfried's" music.

Very little of the inner detail seemed to escape Mr. Serafin; he saw beneath the surface almost without fail and brought into profile the separated and yet necessarily integral lines that converge to form the superb thing that is "Siegfried." He sensed beautifully the shape of Wagner's phrases, performed them with care and simultaneous abandon, reared a luminous color about their structure. We felt the happy justice of his tempi throughout, with a single exception—that in which he appeared to us to rob the Wanderer's "Auf wolkigen Hohn," in the first act scene with Mime, of its broadness by allowing too much elasticity.

Mr. Serafin restored matter, amounting in performance to some ten or twelve minutes, which is habitually cut in the emporium of music on Fortieth Street, this welcome addition being made up of six re-insertions, two in each act. Of these the most important, possibly, were the aforementioned Fafner music and the introduction to the second act.

As if to fit in nicely with the songfulness of things in general Rudolf Laubenthal did some of the best singing he has allowed himself to emit since first he took to spending his winters in New York. As Siegfried's go he was a most estimable young man and if he strove somewhat too manfully to be a radiant bit of sunshine he erred on the right side. Needless to remark, he made a personable, goldilocks hero.

The greatness of Friedrich Schorr's Wanderer can best be recounted by saying that he fulfilled to the hilt the manifold philosophies that Wagner endowed upon the "Siegfried" Wotan. In point of vocalism also Mr. Schorr was godlike and bountiful. Some of the best artistry of the afternoon was exhibited (through a speaking trumpet) by William Gustafson, the Fafner. Mr. Gustafson has never before had such remarkable results with the rôle.

For the Valkyr awakened by a hero's kiss we had Gertrude Kappel, who did much that was intelligently commendable but who never suggested to the full, either in voice or manner, the re-animated Brünnhilde. Even with the allowances that could readily be made for the cold which undoubtedly handicapped Mme. Kappel this did not seem to us the Brünnhilde of fondest conception.

The familiar and well drawn portraits of Mime by Max Bloch and Alberich by Gustav Schützendorf went well as did the exquisite singing of Editha Fleischer as the Forest Bird. Mme. Branzell's Erda was disappointing, for her.—W. S.

Reviewed By William Spier

## "Tannhäuser" Begins the Cycle

A RECOUNTING of the woeful career of Heinrich Tannhäuser was the opening gun in the Metropolitan Opera Company's seven barreled salute to Richard Wagner in its annual cycle of afternoon performances dedicated to the proposition that all composers are not equal. There can be no possible doubt whatever but that these series have met with the enthusiastic welcome of the matinee idols and are a source of no mean satisfaction to the box office



Rachel Morton, Who Makes Her American Debut This Week in the New York Symphony Concert Performance of Excerpts from "Tristan und Isolde."

overlords. The "Tannhäuser" given on February 15th was performed to a crowded host of Wagnerians (among whose number some small degree of imperfection may be granted).

One "Tannhäuser" is very like another these days, to be sure. There are sometimes initial differences between performances, elements which make for change in some direction, for better or worse. But the general color of recent "Tannhäusers" remains pretty much the same—and it is not a dazzling hue from every conceivable angle. Of course, "Tannhäuser" is essentially a dark affair, but there are dimensions to its shadows which can not often be sensed in the treatment which has lately been accorded the score.

At the same time the current Metropolitan "Tannhäuser" emanates a comfortable "professional" quality, the air of aristocratic confidence that eventually surrounds a routinized product, even if the familiarity of many years' routine breeds a staleness which is occasionally more evident than it was before.

Last week's performance was not always of the most animated variety, though here and there it sounded the spirit of the thing convincingly. It was one of Mr. Bodanzky's days of leniency and his phrases were less angular than they have been known to be. The Overture, the Venusberg music, the purely orchestral parts of the score, came through stylishly and with technical comfort uncommon for the inhabitants of the opera house pit.

Of the stage personages most excellent was Mme. Jeritza, whose Elisabeth remains a lovely re-creation, perhaps, with her Elsa, the most believable that the Viennese soprano has vouchsafed to New York audiences. Michael Bohnen, in truly great voice, made an authoritative, commanding person of the Landgraf, remaining in the picture constantly and lending an abundance of stature and sweep to his scenes. We have not heard and seen a Landgraf we respected so much in several years.

Mr. Schorr, sterling artist, gave again his dignified idea of the duties of Wolfram and sang his music in a manner dangerously close to perfection. Miss Telva brought characteristic intelligence to bear upon the music of Venus; the smaller rôles were entrusted, in some cases successfully, to Messrs. Altglass, Gabor, Bloch and Wolfe and Miss Fleischer. Of Mr. Kirchhoff's Tannhäuser (though doubtless it was well meant) the less said the better.—W. S.

## Bauer with Damrosch

THE New York Symphony, Walter Damrosch, conductor, Harold Bauer, piano soloist. At Carnegie Hall, February 16, afternoon. The program:

Symphony, No. 2, in D Major..... Brahms  
"St. Francis Preaching to the Birds"

Liszt-Mottl

Piano Concerto in G Major..... Beethoven..  
Continuing with his brief tenure of a baton which he has held continuously for so many years, Mr. Damrosch last week gave us pleasantly likeable performances of works he has been known to conduct in this city before—as what works has he not? These performances, then,—call them "interpretations" if you like—are some with which we are more than tolerably well acquainted. Mr. Damrosch does excellently by the D Major Symphony of Brahms; he lets it almost play itself, which is not a bad idea at all in this particular case. The symphony neither plumbed particular depths nor rose to the top point of majesty, but it went off neatly enough. We missed anything approachful of design, lyric freedom, or the best Brahmsian precision. Things were too far removed from degrees of extremity to be greatly exciting, but, with this granted, it is also necessary to add that neither did things ever become distressingly bad. It was just a nice, decently above average performance, with no heart-aches and no resultant casualties from blood pressure.

The Mottli transcription of Liszt's piano Legende added nothing except the slightest amusement and open mouthed wonder at the circumstance of a well versed orchestrator being worried over matter such as this.

For many the afternoon's finest moments were provided by Mr. Bauer, in his thrice familiar handling of Beethoven's lovely concerto. The songfulness of the soloists pianism prompted Mr. Damrosch to draw more "singing" from his orchestra, and the ensemble which was thus attained was of the happiest.—W. S.

## A Morning with Bartok

THE fourth subscription concert of the Eddy Brown String Quartet, given in the Ritz ballroom on the morning of February 16, was by way of being a useful tribute to Bela Bartok, whose compositions are causing feverish discussions on street corners. The mild mannered Mr. Bartok himself appeared as promulgator of some of his piano works and as accompanist for Crystal Waters' singing of five of his "Hungarian Folk Songs." The Quartet, which had modestly effected itself until it was time for the concluding portion of the program, thereupon emerged and gave of its very vitals in a more than moderately successful effort to set forth the form and life of Bartok's Op. 7, his first essay at a complete work for four stringed instruments.

A modicum of interest was voluntary with



Friedrich Schorr as "The Wanderer" in "Siegfried."

regard to the Piano Suite, Op. 14 and the Roumanian Dance, as much because of their creator's fascinating playing of them, which brought into light with skill and logic some of the overtone effects which are possible, as for other reasons, and the naive of the simply harmonized songs, intelligently delivered by Miss Waters, was welcome. But the program's only spotlight upon the most impressively masterful Bartok was that cast by the Quartet that emanated from his twenty-seven-year-old pen in 1908. This poignant, suffering music, music endowed with a flagellant spirit of self inflicted unrest, with its characteristic momentary passages in contrary motion, its cold, bluish gray viewpoint on everything, was admirably conceived by those concerned in the performance, Messrs. Eddy Brown, Edwin Bachman, William Schubert and Lajos Shuk. The persons in attendance registered polite absorption. W. S.

## Young Musical America Continues

The second concert review of Master Walter E. Koons 2nd is herewith submitted with pride. As announced in last week's issue Master Koons, who has thus far attained only the age of eleven but hopes to outgrow this will review the children's concerts given in the metropolis for MUSICAL AMERICA.

Additional reviews of the New York concerts and concert news will be found on pages 27, 28 and 29.

## Philharmonic Children

NOW the brass family has had its chance in Mr. Schelling's New York Philharmonic Orchestra Concerts for Children. This section of the orchestra was the subject of the third concert of the fifth season which was held at Carnegie Hall Saturday morning, February 18. As usual the hall was crowded with children and there were quite a few adults among them.

Again Mr. Schelling used magic lantern slides to show us what the instrument looked like and he told us many interesting things about them and other things. The music which he conducted was chosen to illustrate what brass instruments could do, how they sound and their use in orchestra music.

The program opened with Weber's Overture to "Oberon" which is always the same fairy-like music, very light and fluffy. Then lantern slides were shown picturing the old and new French Horns. The Scherzo from Beethoven's Symphony No. 3 (Eroica) was played. Following this came excerpts for Horn by Beethoven, Tchaikowsky and Richard Strauss played by Mr. B. Jaenicke. Then a little piece for three trumpets by Bach was played. The Menuet and Gavotte from the Septuor for Piano, Strings and Trumpet by Saint-Saëns were the next numbers, with Mr. Schelling at the piano and Mr. Glantz playing the French Horn. I think it would be very nice if Mr. Schelling would play the piano with the orchestra oftener because it makes such a lovely combination.

Something that caused much excitement came next when a flash-light was set off to take a photograph of the orchestra and part of the audience.

After that everybody stood up to sing "Way Down Upon the Suwanee River" by Stephen C. Foster with Mr. Schelling's new novelty, a thermometer which was to show how well the children sang. It ranged from "horrid" to "hurrah." If it had not been for a leak in the pump that worked the thermometer it would have worked better. Wagner's "Magic Fire Scene" and "Ride of the Valkyrie" from "Die Walküre" concluded the program. During this stirring music you could almost see the fire burning around Brünnhilde and the Valkyries riding through the skies on their winged steeds.

This concert, like all Mr. Schelling's concerts, was very interesting, helpful and enjoyable. The children applauded often and loudly.

WALTER KOONS, II.

## More to Be Said About Concerts

Additional reviews of the New York concerts and concert news will be found on page 27, 28 and 29, while a report of recent records begins on page 4.

# Bartok Plucks a New Idiom out of Rhythm

By Irving Weil

The Cincinnati Orchestra, Fritz Reiner, conductor; with Bela Bartok, composer-pianist, as soloist. At Carnegie Hall, February 13. The program:

"Fasching" ("Carnival"), Op. 5  
for small orchestra.....Leo Weiner  
"Deux Images," Op. 10.....Bela Bartok  
(1) In Full Bloom  
(2) Village Dance  
Suite, "Hary Janos".....Zoltan Kodaly  
Concerto for Piano and Orchestra..Bela Bartok  
Allegro-Andante-Allegro molto  
(First performance in America)  
Bela Bartok, pianist  
Ruralia Hungarica (Five Pieces for  
Orchestra, Op. 32B).....Erno Von Dohnanyi

The concerto for piano and orchestra by Bela Bartok, that most surprising of Hungarians, has come and gone, leaving a somewhat stunned and gasping body of critical opinion behind it. Mr. Bartok played it himself, with the Cincinnati Orchestra, when Fritz Reiner brought this home band of his to Carnegie Hall last week; and there are people who haven't got over it yet. It still gives them the shudders, afflicts them with nightmare and other dreadful affections—or affectations—and once more, on every hand, one hears the cry of what can music be coming, or going to.

Doubtless music is merely on its way, as it always has been, quite callously irrespective of shouts of dismay from the sidelines; and the strange and startling Bartok concerto, so far as we ourselves can see, is simply a point enroute. The things to do, it appears to us, would best be to get over being stunned as quickly as possible, and to try to collect one's scattered wits about it; for beyond much question there is going to be a great deal more of the same, not only from Mr. Bartok but also from others.

Modern music, in common with so many other things of its own day, moves with a swiftness of which one is scarcely aware into new exfoliations of development, and one must either move with it or give up living in the present. There is of course no constitutional amendment about the matter; no one is forced to a secret absorption of bootleg Brahms—although some of it sounds like that sort. Living in the past may be accomplished with impunity but it savors considerably of a confession of impotence toward grappling with the contemporary.

## Momentously in Hand

Anyone may languidly or irritably reject Bartok and go back home to a Mendelssohn quartet with three other kindred souls gathered around the fireplace. But that attitude, scrutinize it as amiably as one may, doesn't seem to have much to do with anything except Mendelssohn. And it is now really long, long past that o'clock. Bartok happens to be rather momentously in hand and it seems reasonably apropos to ask oneself what is to be done about it.

Obviously, an effort is to be made to come at music like his concerto. It won't do to wave it aside and go on with Brahms, or even with Debussy, if one hasn't been too languid to get that far. For one thing, it won't be waved aside. So naïf an audience as heard it (the gathering was largely of a kind unaccustomed to listening to symphonic concerts)—even this audience, whilst frankly puzzled, was curiously impressed. And we trained animals at the show, whether we would or not, experienced something that at the very least made us respectfully forego any of our cutely humorous little tricks.

For in this concerto Bartok is immensely in earnest and that much anybody must hear in the music. That much, too, is a great deal, for it makes his complete sincerity a definite and comprehensive starting point in any thoughtful consideration of what he has done or tried to do.

What he has done, it seemed to us—and we might as well explode the superlative without qualification—is to have created the most original and profound piece of rhythmic expression in modern music.

We do not of course mean that Bartok, with a rhythmic basis for his music, has written something finer than, for instance, the finale of Beethoven's Seventh Symphony or even than the ending of Maurice Ravel's second "Daphnis and Chloe" suite. Bartok has fashioned something of a wholly different sort, something extraordinarily new—newer than jazz, newer than Stravinsky. By rhythmic expression in his case we mean the intricate and elaborate employment of rhythm as the substance of his music, as the thing that at every point conditions everything else in it. Through the character, the quality and the dynamic variety of his rhythmic pattern, he expresses himself. Melody and

harmony, however skillful their use and development—and they are both—are essentially subsidiary.

The concerto is at once the most primitive and the most sophisticated music that we believe we have ever heard. The slightly suspect diggings of Serge Prokofieff, the Russian, into the fertile and still largely unploughed field of rhythm are child's play beside Bartok; and Stravinsky's "The Spring Rite" which once astounded the Western world with its rhythmic barbarity is rather a mild diversion compared with the Bartok concerto. Stravinsky made rhythm a powerful force in his expressive purpose, but it was only a part of the story. With Bartok it is the story.

## What Is in the Air Comes Out in the Blood—When It Happens to Be Rhythm

The concerto was logically enough to have been expected after the Bartok piano sonata,

express our own age as perhaps nothing else so accurately could express it.

It was to be expected that sooner or later the really inventive spirits in today's music would turn to jazz, not for material so much as for suggestion toward a creative impulse. Lesser men—some of our own Americans—have tried to incorporate jazz itself into formal music, to pat it on the

attempted the other. The heart of this work of Bartok eludes words, as so much else in music does, but it seemed to us that it made its purpose, its meaning transpire to a considerable extent—if one took the trouble to listen to it concentratedly and without preconception, that little imp of the perverse that so often tweaks one's ears if one doesn't exorcise it.

The core of the mystery, we imagined, lay in the slow movement of the concerto and some notion of both the manner and matter of the piece may perhaps be gathered from a brief consideration of this curious andante. It is probably unlike any other ever written for a concerto, for it keeps the strings of the orchestra silent from beginning to end. It is a duo for piano and percussion, with a slight use of the woodwinds.

The piano is chiefly engaged with what appear to be brief, deliberately plain and expressionless little themes, always sharply accented. For the most part, in all their changes (and there is a remarkable skill in their various alterations and development), they are heard against a persistent but irregular tapping in the large and small drums. The percussion is not used to make noise; indeed, the whole movement is bodingly quiet almost until it ends. The kettledrummer plays with the felt off the heads of his sticks but most of the time he uses but one and that lightly. The effect, in a word, is that of the African drum, the tom-tom. Odd, isolated taps on one of the cymbals are part of the scheme. The piano speaks continuously in the midst of what seem to be unrelated sounds all about.

## A Strange Significance

And a strange significance emerges from all this. One inevitably absorbs an impression that Bartok is having his say about profound things. The deliberately commonplace little themes working themselves into painful contortions in the piano acquire a queer kind of pitiful meaning. The tapping and rapping in drums and cymbals create the feeling of capricious forces in the air. Something—is it the human animal, primitive savage still beneath his civilized veneer of the bravado of mechanical device—something is being foreshadowed in the music as frightened and bewildered in the midst of the uncontrollable and the incomprehensible; something that is helpless in the center of a whirligig, without knowing why.

Thus the slow movement of a cyclic piece of music is no longer subjective—it has become objective. Its significance is not Bartok ruminating upon his own fate nor presenting his own feeling about the fate of his fellows; it is Bartok describing, or rather projecting, something that happens perchance to include himself but is as objective as a bolt of lightning that strikes down his neighbor. And although objective, it is not impersonal—which is perhaps what makes it the moving music it is.

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This concert of the Cincinnati Orchestra was wholly one of Hungarian music, although we doubt whether anyone would recognize the Bartok concerto as such, notwithstanding that Mr. Lawrence Gilman, in what seemed like an exhaustively close scrutiny of the score, discovered much of its fabric to lie within some of the medieval modes that characterize traditional Hungarian melody.

Besides the concerto, Mr. Reiner, himself a Hungarian, presented Bartok's "Two Pictures" for orchestra which were written about eighteen years ago; Leo Weiner's "Carnival," this being its first performance in New York; Zoltan Kodaly's suite, "Hary Janos," played here earlier in the Winter by Willem Mengelberg and the Philharmonic, and Ernst von Dohnanyi's "Ruralia Hungarica."

This large dose of the Magyars was appropriate enough, for the concert was given to provide funds for the Hungarian Exchange Scholarships sponsored by the Hungary Society of America. Both Mr. Bartok and Mr. Reiner, it appears to be quite worth noting, gave their services for the evening.

The Bartok concerto, it may have been guessed, is of the utmost difficulty, not only for the pianist but for the orchestra as well. It is difficult enough to have flung Mr. Mengelberg into a bit of panic earlier in the season when Mr. Bartok was to have made his American debut in it with the Philharmonic. It was deferred again when Mr. Reiner was guest conducting in Phila-

(Continued on page 26)



## COMING TO AMERICA

La Argentina, the Spanish Dancer, Who Has Won Success Throughout Europe, and Who Has Been Booked by the Metropolitan Musical Bureau for Her First Tour of the United States Next November and December.

which he played here a few weeks ago, and the somewhat earlier sonata for violin and piano, which he did with Joseph Szigeti, the Hungarian violinist, the same evening. In both these he was working toward a speech which should be rhythm and in the concerto he has got hold of its idiom.

It is interesting to speculate a little concerning what has driven him to this almost complete dependence on rhythm for the expression of what is inside him. It seems considerably foolish to believe that it is because he is a Hungarian, since rhythm is in a Hungarian's blood—foolish, because there is also rhythm in a Frenchman's blood, in a German's or a Mexican's or an American's. It is much more likely because rhythm beats in everyone's blood nowadays; and in the blood because it is in the air. We breathe it—and we have taken it to

back and make its monotonous peevishness sound grownup. Their efforts have failed to do more than give jazz an incongruous setting. Bartok has made use of some recognizable jazz rhythm, but it becomes no more than an item in his whole rhythmic structure. With Bartok, one may imagine, a world gone crazy over jazz merely suggested a deeper appraisal and expression of some inner aspect of that world itself.

What this is does not rise readily to the tongue or to typewriter keys, particularly after only a single performance of the music itself. The heart, or even the thought, of living music isn't borne like a label on its outside. It is and always has been far easier to explain manner than matter—consider the thousands of words that have sought to do the one, and have fairly well succeeded; and the handful that have even

# Broadcasting Across the Country

SOME time ago a line was written about the unvarying characteristics of regular commercial broadcasts. There are features which bring programs week after week with an unchanging personnel and of the same general outline. Little anticipation is left to broadcast attendants, and an addict of early standing soon becomes proficient in reciting the daily programs of his favorite stations by memory. This makes for a commonplace state of radio affairs and takes away the element of novelty which is necessary to maintain interest in listeners who make a habit of almost daily reproducer attendance.

No aspersions are cast upon the quality of these programs, for in the main they possess much merit. But if one may be permitted to recite an analogy, it recalls the fate of a man who craved steak and only steak for the main portion of his diet. A short spasm of this soon surfeited his appetite and in desperation he turned to other culinary articles for variety.

The fault lies in the "stock company" method of program presentation. A feature is assigned definite artistic and instrumental groups who form the nucleus of its presentations usually for the duration of its run. The value of the distinguishing identity thus achieved is discounted in our opinion by the sameness of the offerings. A change of bill is not of itself sufficient to lure the customers. The Metropolitan Opera Company would soon sing to empty seats if it presented an identical cast in all the works of its repertoire.

The listener humbly offers the following means as a solution to the impresario's dilemma and without thought of compensation. Granted that it is expedient to place singers, instrumentalists, etc., under contract to a station's professional staff in order to make for a business arrangement. But to further the artistic side (for there is art in broadcasting) why not utilize various talent to appear successively in a feature. Thus one week a male quartet is the "main attraction," and the next a soprano, etc. In this manner a kaleidoscopic array of radio celebrities can be presented in any one particular series of broadcasts. And it is believed through this a freshness of spirit and interest will be maintained to endure throughout the feature's engagement.

"My Heart Stood Still," the song hit of the "Connecticut Yankee," was heard over the air four times in one evening recently. This should be ample cause for the failure of any cardiac organ, regardless of its state of health.

**Frederick Jagel and Felix Salmond** (A. K. Hour, WEA and Red Network Feb. 19). The Atwater Kent impresarios are astute opportunists. A new star in the music realm is invariably presented to broadcast audiences shortly after his metropolitan debut. The latest artist to be sponsored by this organization in its regular hour was Frederick Jagel, new American tenor of the Metropolitan Opera Company. Felix Salmond, brilliant cellist, added interest and pleasure to the recital.

Verdi's "Aida" in which Mr. Jagel made his bow to American opera goers, also furnished the aria for his introduction to broadcast devotees. "Celeste Aida" was presented with color and spirit, not the least exciting being the stirring manner in which the climactic high B flat was sung. Turning to a more lyrical mood, the artist delineated "Le Rêve" from Massenet's "Manon" with skillful singing and showed that his voice contains a velvet quality of tone. In fact lyric rôles should be his forte. A group in English showed a thorough command of Mr. Jagel's native tongue and his Italian and French diction was not undistinguishable.

Because less space is devoted to a discussion of Mr. Salmond's contributions this does not indicate they were not on the same artistic plane as those of this confrère. His playing of six short numbers by as many composers brought out the rich tone of his eighteenth century cello in all its beauty. In addition, he bowed and fingered with complete technical proficiency. And in the singing manner in which Mr. Salmond rendered his numbers there was much of genuine musical edification.

**New York Chamber Music Society** (WEAF and Chain, Feb. 18). An event of much musical importance was the

Reviewed by David Sandow



**Sherif Mohiuddin, Famous Arabian Ude Player Who Inaugurated a New Series of Programs Tuesday Night for the Edison Company.**

initial broadcast of the New York Chamber Music Society. In introductory remarks mention was made of the adaptability of chamber music to broadcasting—and rightly so, for a small orchestra is very effective over the air. Listeners will recall the experiment made by a commercial feature recently in which half of a number was played by an eighteen piece orchestra and the remainder by one composed of twice as many players. A most critical ear was required to detect the difference, and of those who offered opinions there were as many wrong as there were right.

The orchestra heard in this broadcast was under the direction of Carolyn Beebe, and contained in addition to the piano and a string quartet, the double bass, clarinet, flute, oboe, bassoon and French horn. As a whole and in various other combinations the ensemble presented a program of the utmost enjoyment and interest.

Space prohibits a detailed account of the broadcast. On second thought, this is not

necessary, since everything the society did was characterized by the same artistry and complete unity. Each player was a virtuoso, and all merged themselves completely into the concerted numbers; consequently balance and a sense of values was maintained throughout. The list included the Minuet from The Septet of Beethoven, the rarely heard Horn Trio by Brahms, with its unusual combination of French horn, piano and violin, and "The Looking Glass Insects" and "The White Knight" excerpts from Deems Taylor's "Through the Looking Glass."

**Songs of Many Nations** (Columbia Phonograph Hour, WOR and Network, Feb. 14). A junior League of Nations was represented in this broadcast. And a male soprano supplied a touch of novelty to its construction. This singer was no mere tooter of falsetto sounds in an obvious masculine manner, but had an authentic soprano whose only artificiality (to no one's disadvantage) lay in his sex. Thomee Karoby (the male designation seemed incongruous) was heard in the Hungarian group in which he sang "Hova Sietz Oh Mond Hova" with masterful production and distinctiveness of style. The other exponent of the music of Bohemia was the Karl Beneze Band.

Interest in the remainder of the program was ably sustained by Julian Oliver, who carried the banners of Spain commendably with tenor solos; by the Ukrainian Quartet, which contributed two folk songs, and by the resonant bass of Vladimir Dyloff, who sang the Volga Boatman song as representative (?) Russian music. With equal results a vocal ambassador of France was heard in the person of Eve Leoni, and Germany was represented by J. Lang and his zither. Finally, Cobian's Orchestra played tangos and native songs to portray the musical aspects of the Argentine.

A presentation of this type by reason of its complicated character is apt to encounter rocks in a musical sea.

**Rosa Raisa** (General Motors Hour WEA and Red Network, Feb. 13). Broadcasting at times may be the means of furnishing inured artists with a new thrill.

As a rule débuts are for them a thing of the past. But a "first time before any microphone" presents an opportunity again to enjoy this highly exciting phase of public appearance. All of which is preparatory to stating that with this broadcast Rosa Raisa made her initial bow to the radio audience.

The famous Chicago Opera star offered a generous program in which operatic arias abounded. Miss Raisa made an auspicious beginning with "Ritorna vincitor" from Verdi's "Aida." This number was sung in a regal manner, with opulent tone and dramatic intensity forming the incentives for prolonged applause. That good old war horse "Voi lo sapete" from "Cavalleria Rusticana" bore the soprano through Mascagni's paces without a stumble. But with the Ave Maria from Verdi's "Otello" she presented herself to the best advantage. Sung with finesse and color, the prayer also carried conviction because of its well read interpretation. Miss Raisa showed rare artistic insight in the commendable restraint with which she sang throughout her program. At no time was her voice forced, consequently its warmth and beauty were ever present.

The orchestra, which opened the Hour with an admirable exposition of the Intermezzo from "Cavalleria," also offered musically interludes between the soprano's appearances with The Dance of the Flutes from Tchaikovsky's "Nut Cracker" Suite and The Pizzicate Polka by Belize.

**Southern Singers** (Barbizon Musicale, WOR, Feb. 14). For reasons unknown to this department the Barbizon Musicales are not broadcast in their entirety. The Judson Symphony Orchestra is utilized to intersperse instrumental interludes, and while his admirable ensemble is an ever welcome one, a complete review of the Barbizon concerts is consequently impossible. It may be that the orchestra is included in the interests of variety, in which case the idea is not without merit, but it makes for disjointed presentations on occasions.

However, a goodly portion of the concert heard on the above date was broadcast, and that which was heard contained much delectation. William O'Leary, who possesses a free and resonant baritone, sang Sydney Homer's "Pauper's Ride" and "Sing to Me, Sing" with artistry. The former is a work of much dramatic interest and was rendered with stirring effect. The soprano voice of Edith Piper adequately expressed the music of Claude Debussy's "Mandolin," Del Riego's "Hayfields and Butterfly," and MacDowell's "Beaming Eyes."

The spiritual "Sin" and the popular "Duna" of McGill served to convey the lyric tenor voice of Charles Stratton. An interesting singer, he made much of his songs (perhaps a little too much of Duna; he clung a bit too tenaciously to some of the pianissimo tones) and endowed them with understandable diction. The scheduled contralto was Doris Doe, and while the listener did not hear any of her solo work (if there was any) she formed with other voices a well balanced quartet which dealt handsomely and harmoniously with the Old English group!

**Seiberling Singers** (WEAF and Red Network, Feb. 14). The cause of art has been dealt a cruel blow. The estimable male chorus which hitherto formed the nucleus of the Seiberling Singers has departed. An announcement informed hearers that the feature would henceforth employ "a program with a new technic because of difficulty in receiving the old type." (This department had experienced no trouble with the reception of the "old type.") The new technic consisted of a "clever" albeit sweet voiced male quartet in lieu of the chorus. The orchestra and organ were present as before.

The listener is inclined to the opinion that a desire for a more "popular" appeal was the motivating reason for the change. The program of this broadcast spoke more eloquently than words.

**Father Finn** in Aeolian Organ Recital (WJZ Feb. 19). The conductor of the Paulist Choir is also an organist of distinction, and in this broadcast he brought forth all the grandeur and tone of the Aeolian organ. The Andante in G Minor by César Franck was the first number offered and was followed by the Gavotte of Martini. In both works Father Finn showed, in addition to a command of his materials, an interpretive sense of admirable artistry. He also served as accompanist to Mr. Laming (?) who sang gracefully and in a clear tenor voice, "Where'er You Walk."

(Continued on page 25)

## THE TURN OF THE DIAL

(Eastern Standard Time Unless Otherwise Noted)

**Nikolai Orloff**, pianist, in Atwater Kent Hour, **Sunday, Feb. 26**, at 9:15 p. m., playing: Chopin, Fantaisie Impromptu, Nocturne, D Flat Major, Waltzes in D Flat Major and G. Flat Major; Der Muller und der Bach, Schubert; Valse Caprice, Liszt; Prelude, Liadoff; and Flight of the Bumble-Bee, Rimsky-Korsakoff-Strimer. Over WEA and Red Network.

**Edith Weye Wilson and John Herrick**, contralto and baritone, as guest artists with La Touraine Coffee Concert Orchestra, Augusto Vannini, leader, over WEEI, Boston, **Sunday, Feb. 26**, at 7:30 p. m.

**Columbia Symphonic Hour**, Judson Symphony Orchestra conducted by Howard Barlow, playing works of Bach and Debussy, **Sunday, Feb. 26**, at 3 p. m., over WOR and chain. Elsie Thiede, soprano soloist.

**Cathedral Hour** featuring two "Ave Marias" **Sunday, Feb. 26**, at 4 p. m., over WOR and chain.

**"Bandanna Ballads,"** song cycle by Sidney Homer, sung by Frank Croxton in Don Voorhees' Concert Band program **Sunday, Feb. 26**, at 10 p. m., over WOR and chain.

**Phradie Wells**, Metropolitan soprano, and **Grace Hayes**, light opera star, in General Motors Family Party, **Monday, Feb. 27**, at 9:30 p. m., over NBC Red Network.

**J. Rosamund Johnson and Taylor Gordon** in program of spirituals in Barbizon Hour, **Tuesday, Feb. 28**, at 9 p. m., over WOR.

**"Cavalleria Rusticana,"** by National Grand Opera Ensemble under the direction of Cesare Sodero, **Wednesday, Feb.**

**29**, at 10:30 p. m., over WEA, WTIC, WTAG, WCSH, WLIT, WRC, WGR, WCAE, WTAM, WSAI, WTMJ, KSD, WHO, WOC, WOW, WHAS, WSB.

**Victor Herbert's** operettas in Kolster Hour, **Wednesday, Feb. 29**, at 9 p. m. E. S. T. over WOR and chain.

**Arturo Toscanini** directing the New York Philharmonic **Thursday, March 1**, at 8:25 p. m., over WOR. The program includes Debussy's "La Mer" and the Overture to Rossini's "Barber of Seville."

**Frank Sheridan**, pianist, in Ampico Hour, **Thursday, March 1**, at 8:30 p. m., over WJZ, WBZ, WBZA, WBAL, WHAM, KDKA, WLW, KYW, KWK, WTMJ, WRHM.

**Ernest Schelling** directing the New York Philharmonic in children's concert **Saturday, March 3**, at 11 a. m., over WOR.

**New York Symphony with Walter Damrosch** in RCA Hour, **Saturday, March 3**, at 8 p. m., playing: Overture and Spinning Chorus from "Flying Dutchman" by Wagner; Allegretto from Brahms Second Symphony; Suite in B Minor with Flute Solo, by Bach; and Finale from Symphony No. 1 by Kalinikov. Over WJZ, WBAL, WHAM, KDKA, WLW, KYW, WEEI, WTIC, WJAR, WTAG, WCSH, WRC, KSD, WCCO, WOC, WHO, WOW, WDAF, WHAS, WSM, WMC, WSB, KOA.

**Boston Symphony Orchestra, Serge Koussevitzky**, conductor, over WBZ-WBZA, Boston, **Saturday, March 3**, at 8:10 p. m.

**Bernhard Levitow** and the Bamberger Little Symphony, William Ryder, baritone soloist, over WOR, **Saturday, March 3**, at 9 p. m.

# HOME SWEET HOME SAVED FROM PERIL

## Payne's Homestead Preserved For Public

By NELL RAY CLARKE

IN lovely old East Hampton on Long Island a few weeks ago some serious men met in solemn conclave. "Home Sweet Home" was going to be sold. The quaint shingled and unpainted cottage, with old-fashioned doors and windows, cupboards and wide fireplaces, which had inspired one of the most beloved songs in the English language, might pass into the hands of some one who would neglect it or commercialize its associations.

What could they do about it? They could not but honor the author of a poem which has had more universal circulation throughout the world than any other similar effort anywhere. The song of the exile from home in America, in England, in Malta, in Canada, in South Africa, in Australia and New Zealand—anywhere the English language is spoken.

So they, the taxpayers of East Hampton, voted to issue \$60,000 worth of village bonds to buy the 200-year old home of John Howard Payne in order that future Americans might have the privilege of seeing and loving it. The Payne home had belonged to Gustave Buek, of New York City, and at his death had been purchased by a holding company of East Hampton citizens who did not wish it to fall into alien hands.

The charm from the skies had undoubtedly hallowed the poet during many happy hours at the old homestead, and as he roamed beneath the shaded streets of the old town. In discussing the writing and the inspiration for the poem, Payne left no doubt in anyone's mind that it was this early home of his which always stirred his fondest memories.

### Unknown Stanzas

At about the same time that the house was secured to posterity, the only known copy of the poem, "Home Sweet Home," in Payne's handwriting ever to reach the market came into the hands of a private collector living in Washington, D. C. The copy was made while the author was living in London, in compliment to an American woman, a distant relative of Payne's, Mrs. Lucretia Augusta Bates, and contains two



This Is the Real "Home Sweet Home" Which Inspired John Howard Payne to Write the Famous Lyric. It Has Recently Been Purchased for Preservation by the Taxpayers of East Hampton, Where it Stands.

stanzas not commonly known to have been written:

"To us, in despite of the absence of years,  
How sweet the remembrance of Home still appears!  
From allurements abroad which but flatter the eye  
The unsatisfied heart turns and says with a sigh

"Home, home! Sweet, sweet home!  
There's no place like home!  
There's no place like home!"

"Your exile is blest with all fate can bestow—  
But mine has been chequer'd with many a woe!  
Yet though different our fortunes, our thoughts are the same  
And both as we dream of Columbia exclaim  
"Home, home! Sweet, etc.

Mrs. Lucretia Augusta Bates was the wife of Joshua Bates, an American financier, born at Weymouth, Mass., who eventually became the senior partner of the wealthy London firm of Baring Bros. & Co. He also was the arbitrator of the claims of American citizens against the British arising out of the War of 1812. He is perhaps best known in this country for his founding of the Boston Public Library. He gave the city of Boston \$50,000 for that purpose, with the provision that the interest on the money

should be expended for books of permanent value. Later he supplemented his gift with 30,000 volumes from his private collection.

The fortunes of Mrs. Bates during her life in London were, of course, very different from those of the exile, who once languished in a London prison for non-payment of debt following one of his theatrical ventures, a fact which he touches upon in his plaintive verses addressed to her.

### Much False Sympathy

Much false sympathy has, however, been wasted on Payne's memory by those who believed that he was a homeless wanderer inspired with longing for a home by the happy memories of his childhood. Although Payne was a wanderer about the world during most of his career as actor, author, playwright and producer, he was for the most part successful, and it was as a successful author living in luxurious quarters in the best part of Paris that he composed the poem which serves to keep his name alive wherever the English language is spoken. Nor was he homeless in any sense of the word, for he always had as warm a welcome awaiting him as any bachelor could hope

for in the home of a brother in New York City who regarded him with the greatest affection.

To many Americans Payne would seem to have been peculiarly blessed for the most part of his life. He was born of a family of education and refinement and some money, and early manifested ability as an actor. He edited a weekly paper for children before he was thirteen years of age. William Colman, editor of the New York *Evening Post*, was attracted by a dramatic criticism which appeared in Payne's little *Theatrical Mirror*, and upon finding that it was written by such a young boy immediately planned to send him to Union College in Schenectady. Before having finished the full course, however, the poet had to leave school to help his father out of financial difficulties. Almost immediately he became one of the best known of the actors of his day.

One of his contemporaries said of Payne during this period of his life, "Nature bestowed upon him a countenance of no common order. His eyes glowed with animation and intelligence. A more extraordinary mixture of softness and intelligence was never associated in a human countenance and his face was an index of his heart. He was a perfect Cupid in his beauty, and his sweet voice and self-possessed yet modest manners made him a most engaging prodigy."

### Triumph in Paris

When twenty-three years of age, he crossed over to London to repeat his success in America. Then he tasted triumph in Paris at the time of Bonaparte's return from Elba when the French capital was wild with excitement. But misfortune was overtaking him day by day—he was getting fat. While in Paris, he made as an exercise in French a translation of the "Maid and the Magpie," a popular melodrama. He sent the manuscript to the manager of Drury Lane Theatre in London, and thus began his career as a playwright. For many years he remained in Paris adapting and translating French plays for the London stage, mingling with the famous literary lights of his day, and collaborating in some of his work with Washington Irving.

According to his own story, as it was told to a friend, the writing of "Home Sweet Home," came about in the following manner: It was a dull October day and

(Continued on page 21)

London  
29 Arundel Street, Strand,  
Sept. 18. 1829.

I comply with your most complimentary request and write the words of "Sweet Home" in your valuable little book. I have added a few words more, addressed to you. It would have been more pleasing to me if I could have had time to contribute something worthy of my friendship for you, but what this trifle wants in poetry, you will do me the justice to believe is made up in truth.

Home, Sweet Home!

Mild pleasures and palaces tho' we may roam  
Be it ever so humble, there's no place like home!  
A charm from the skies seems to hallow us there  
Which seek through the world is never met with elsewhere!

Home! home! Sweet, sweet home!  
There's no place like home!  
There's no place like home!

An exile from home, splendour dazzles in vain!  
Oh, give me my lowly thatched cottage again!  
The birds singing sweetly that came at my call—  
Give me them, with the peace of mind dearer than all!

Home, home! Sweet, sweet home!  
There's no place like home!  
There's no place like home!

To Mrs. Lucretia Augusta Bates.

To us, in despite of the absence of years  
How sweet the remembrance of Home still appears!  
From allurements abroad which but flatter the eye  
The unsatisfied heart turns and says with a sigh

Home, home! Sweet, sweet home!  
There's no place like home!  
There's no place like home!

Your exile is blest with all fate can bestow—  
But mine has been chequer'd with many a woe!  
Yet though diff'rent our fortunes, our thoughts are the same  
And both as we dream of Columbia exclaim

Home, home! Sweet, sweet home!  
There's no place like home!  
There's no place like home!

John Howard Payne.

## The Critical Cat

WHATEVER one thinks about the critic and criticism there always seems to be some one around to talk about these creatures. A good many artists cordially detest the species and assert that critical opinion doesn't count for much anyway. Their press books, however, are invariably kept up to date.

The changes in the standards of criticism within recent years are striking. Mr. Olin Downes in last Sunday's New York Times published some trenchant observations inspired by an excellent article in the current issue of *The Forum*. The title of the article is "The Critic and American Life," written by Irving Babbitt, Professor of French Literature in Harvard University. Mr. Downes writes:

"The principles enunciated in this article apply to the estimation of music as surely as to that of any matter that interests human society. They may well be pondered in a day when the talk in the musical world, as elsewhere, is all of self-revelation and subjectivity on the part of the critic as on that of the so-called interpretive or creative artist. Complete freedom and egoism in expression are presumed to be the privilege of artist or critic, provided only that he follows his 'inward urge' and relates to the world, with as much frankness and lack of reserve as possible, individual 'reactions' to given impressions or experiences. It is against this tendency and its accompanying dangers of irresponsibility, superficiality and amateurishness that Professor Babbitt launches shafts with extremely keen points. He is pre-eminently a classicist. Others, if there are many who equal him in his cultural background and his power of clear individual thinking might argue from an opposed viewpoint. To do so effectively they would have to match his culture and his fine critical discrimination. Unfortunately, there are few today in America who can do that, entirely too few in a day when the war-cry of individualism is acting as a boomerang to its proponents rather than a lethal weapon against those of the opposite intellectual camp."

FACTORS which have broken down so many once recognized standards of contemporary life, have exercised similar influences in the field of criticism. In musical criticism today, with perhaps half a dozen exceptions, literary styles and traditions have all but vanished. As an example, and a vivid one, too, look over the daily press criticisms in New York for the present season. These criticisms in the main have been about as free, personal, subjective, and, in several instances as unbalanced as any we have seen in many moons. In several papers they have been strikingly frank and severe. These critics who have been striking about in every direction in a personal, impressionistic and intimate manner, feel the same tides which have swept over individuals in other arts. They are weary of words, weary of tradition for tradition's sake, of style for style's sake, of convention for convention's sake. Unfortunately, they have to write in a hurry and they want the taste of their own truth, without too much objectivity or too much poise.

The condition of musical criticism today mark the disintegration of long established traditions and ideas. As in the fields of other arts, the music critic has been brought to realize more keenly than ever before the important part temperament, psychology, and all the conflict of internal and external factors play in the formation of a man's art. Ernest Newman, the eminent London critic, was one of the first to pound these truths home in his searching studies of music and musicians.

IT will be a long time before musical criticism attains again the standards of poise and judgment and objectivity for which Professor Babbitt pleads. Chaotic conditions obtain in the creative field of music, and the critics are having a hard time formulating and expressing in penetrating terms the new angle of their own approach to an old problem.

The essential virtue of the critic, according to Professor Babbitt, is poise.

"The specific benefit he confers is to act as a moderating influence on the opposite insanities between which mankind in the lump is constantly tending to oscillate—oscillations that Luther compares to the reelings of a drunken peasant on horseback." A critic "who did not get beyond a correct diagnosis of existing evils might be very helpful."

"And," adds Mr. Downes feelingly, "A critic who succeeded in that might be God!"

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NEW YORK, FEBRUARY 25, 1928

### FLOWERS FROM THE "COURIER"

(Reprinted from Musical Courier, Feb. 16, 1928)

"Leigh Henry a Friend of America"

LEIGH HENRY is a composer, critic and writer on musical subjects, who seems to have many friends and admirers in England and who has been unusually generous in recognizing American composers. He is one of the few critics in England who have taken the trouble to investigate America and to make frequent mention of its work in various English papers. The Daily Chronicle of December 1 says that Mr. Henry has recently secured an important musical appointment in the United States, but what that appointment is has not yet come to light on this side of the water. Mr. Henry recently conducted a concert over the Cardiff station of the British Broadcasting Company with a chamber orchestra which represents his idea of a modern Welsh orchestra. It was composed of woodwind to represent the traditional pibgorn or pipes; harp, to represent the telyn, and strings to correspond to the crwth or early Welsh viol. Mr. Henry also broadcasted a program of Welsh composers on January 10, including some of his own compositions. As a critic Mr. Henry is one of the very few in England who has been a consistent champion of modern music. He understands the emotions and ideals of the extreme modernist composers. His articles in *The Chesterian* and in the *London Musical Standard* have shown him to be a man of breadth of vision as well as unusual learning."

THE "important musical appointment" referred to above by the Courier was Mr. Henry's appointment as London correspondent of MUSICAL AMERICA, announced in our issue of December 31, 1927. And thanks for the ad.

RUMORS seeping into New York via Brooklyn assert that Miss Marion Talley will sing at the Metropolitan next season in three appearances as guest artist. All those concerned refuse to comment on the report. Miss Talley's three-year contract with the Metropolitan expires in April. An official announcement will probably be made at that time.

### To be:

- Entertaining and understandable from cover to cover.
- Incorruptible in reading matter and trustworthy in advertising.
- Accurate in the presentation of facts and unbiased and authoritative in the expression of opinion.
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THESE ARE THE AIMS  
AND PRINCIPLES  
OF MUSICAL AMERICA

## Musical Americana

By HOLLISTER NOBLE

WE'VE seen some queer first page stories in the papers of late... but when the new city editor of the N. Y. Herald Tribune put the plot of Strauss's "Egyptian Helen" out front last Sunday he scored a count over the World's big beat on Saturday's slush and rain storm... did the Sage of DeKalb Avenue have a hand in this?

Not much to talk about this week... the wife's out of town... written in bold letters across the five-foot poster of Georges Zaslavsky on Carnegie Hall last week was "Call Spring 3100" (this is the local plea for Police Headquarters.)

D IETETICS—Chaliapine's happy entourage, including the new Mme. Chaliapine (French edition) and Max Rabinovitch are fond of a little Jewish restaurant on 75th street... the other evening the eminent Feodor ate veal cutlets, liver and onions, stuffed breast of lamb, boeuf a la Strogonoff, and lamb chops... then he ordered apple pie for dessert... when he saw Max's dessert he ordered that too... Max as C's accompanist, got some fine press notices on a recent Southern tour... Freiderich Sch... baritone e pluribus unum at the Met, is sailing for Berlin in a couple of weeks... he will open the new opera house there on April 8th, singing Hans Sachs... this remarkably fine baritone commenced his vocal career as a Jewish cantor... he went to Bayreuth, a hot-bed of anti-Semitism... and according to Olin Downes and other critics, he was the hit of the 1927 Festival... he will sing in Holland and Bayreuth this summer... he was offered London engagements but he hasn't time for them...

E LENA GERHARDT had a fine audience for her superb recital of Schubert lieder last Saturday... Anne Robenne was sipping tea at the Albertina Rasch tea room (free advt.) on 57th Street the other night... at a nearby table Dimitri Tiomkin loudly discoursing on conductors... a certain concert bureau not a million miles from the Fisk Building seems to be "allowing some of its principals to go" by the way, Edward Johnson is with the Metropolitan Musical Bureau... Mme. Louise Homer has joined Evans and Salter, and Clarence Whitehill is a free lance... Werrenrath, the Danny Deever baritone, has stock in the Wolfsohn Bureau which reminds us that Michael Bohnen, the Metropolitan's star basso, bike rider acrobat and husband of Mary Lewis, has joined Jack Adam's crowd.

Nick Orloff, the pianist, just back from his first visit to the West Coast, found ecstasy in Glacier National Park... "Eet ees just like Norway," he keeps exclaiming... Well? RUNO ZIRATO's handsome young son, L'il Enrico, aged 5½... attended 'Siegfried' last Saturday afternoon... "I agree with Professor Gilman," he told the press later, "as Wagner once said to Mathilde Wesendock one sunshiny day in June, 'Mathilde, either Hanslick or I must be crazy'... the young lad burst into tears as his mother lead him to the refreshment counter... Mr. and it is needless to add Mrs. Ezio Pinza, had a box with the Zirato's and Mrs. Serafin and daughter Victoria... all applauded and cheered 'Siegfried's' conductor... who happened to be Mr. Serafin... Billy Guard told Schorr after the opera that this was the finest performance of "Tristan" he'd ever heard... Schorr never takes a curtain call when he sings "The Wanderer"...

Bob Simon, librettist, novelist, translator, all round concert man, critic and Bronx troubador has resigned from the American Opera Company... because he says the singers sang 40 percent of his versions and 60 percent of the others... Gino Pinna, a warbler who gave a recital in Carnegie Hall last week, has a real monicker, Virginia Choate Pinner... and Eddy Johnson when he sang in Italy called himself Eduardo Giovanni... and Louis Graveure, when he-ho-hum... well, we don't doubt it... and now Erik Nye, concert baritone will give his first tenor recital on the 29th.

Art Judson, the hi-hat manager now has a rather small door list in the back of Carnegie Hall... and the gate crashers are in mourning...

TAKE your choice... in Box 54 after Siegfried. First Lady rushing out, "Disgusting, disgusting, passage after passage of the Waldweben music cut and slaughtered"... Second Lady, turning to elderly gentleman... "Wonderful, wonderful, not a note omitted from that stunning score."

This week's chestnut... Albert Spalding played in Kansas City some moons ago... an ecstatic club lady after the show pressed the great man's hand and sighed, "Oh, tell me, Mr. Spalding, just what is your relationship with God?" "Purely platonic, Madam, purely platonic," murmured Albert sipping his tea.

G RACE MOORE, swung quite a party last Sunday... at the Wyoming... all invitations by telegram... not exclusively musical... Willy Rhineland Stewart was there... so was Cottret Rawlins, a Metropolitan director... Rosa Low sang... Basso Rothier was there... so was Sam Chotzinoff and the F. P. A.'s of the N. Y. World, Berthold Neuer, the Vincenzo Belleza's, the Lawrence Tibbetts, and Eddy Johnson, Neysa McMein, wife and illustrator, Judith Anderson, the actress, Rosamond Pinchot, Max Reinhardt and young Reinhardt, Jr.,... grand egg-noggs and other things... Bill Guard delivered a speech for Gigli in the Century Theater last Sunday... some of the opera house staff worked Sunday getting out Kahn's real-estate-and no new-opera-house-for-a-while-statement.

We are unable to verify a rumor that Mr. Toscanini, after his Tuesday concert at the Metropolitan Opera House, called on Mr. Gatti-Casazza and spent three hilarious hours recalling the good old days of Farrar, Caruso & Company...

Is Mr. Bamboschek, Metropolitan Conductor, engaged to be married or isn't he?... Bamby joshed the papers, "Yes," "No," "Yes," "No," for several days and remarked privately that he wasn't going to marry for ten years.

LOST: One German maid... Answers to the name of Anna... belongs to Mr. and Mrs. Gertrude Kappel... Has left passport and papers behind... Finder please return to the Metropolitan Opera House or to 100 West 55th Street... no questions asked... and thereby hangs a tale which can't be told.

OIL Note—Mr. John D. Rockefeller Jr.'s favorite book is "The Man Nobody Knows"... and it's not his father either...

YOUR announcement last week that Richard Strauss's new opera, "The Egyptian Helen" will be one of the Metropolitan's novelties next Strauss, year again leads me to His "Egyptian" plead that someone will Helen, and Music write an authoritative and entertaining study of Strauss. As I remarked some time ago I humbly suggest to someone equipped with leisure, curiosity, tenacity and brains a critical study of Richard Strauss "as man and artist." I overheard Ernest Newman say he doesn't want to write any more books about music because people won't buy them or even borrow them to read. Alfred Knopf produces an occasional book on music and he continues to exhort the scribes of music to write about anything they want to.

Won't someone tackle Richard Strauss? To every student of psychology—and doesn't this include everyone these days from Tatoosh Island to Key West?—the genius of Richard Strauss needs a new analysis. To the sophisticates Strauss may be a Merlin that failed, a man with a mantle too big for him. Already he seems to be patronized in several quarters. Perhaps he simply wrote himself out in the prodigious expenditure of energy required for his heaven storming tone poems of earlier years.

BUT, whatever the keynote of his case, Strauss stands on the Great Divide of two centuries destined to slash vividly the pages of history. Scan the course of his compositions, study a series of good portraits of the man, and perhaps, with me, you will wonder what happened to him. There is a good story somewhere. Olin Downes suggests as much. He once described the surprising conclusion of a dull Strauss Festival at Frankfurt-am-Main last summer when Richard the Second, with a burst of youthful enthusiasm which stunned his friends, jumped to the stage and overwhelmed the audience with a brilliant stormy performance of Don Juan—played by a brass band of hot-blooded Spaniards! The score was specially arranged for the event by Lamote de Grignon, leader of the band and a friend of Strauss. Downes reports this transformation of Strauss as the event of the Festival.

What happened to Strauss? Modernism? Too big a canvas, civilization, a natural exhaustion of energy, the death rattle of romanticism or something deeper and more significant?

If Mr. Newman won't tell us, someone ought to be subsidized and do so for the good of the cause, (with an appendix, perhaps, of unexpurgated notes by George Brown and those associated with Strauss on his last American tour).

Strauss himself has waxed somewhat pessimistic. He told the correspondent for the Associated Press in Munich the other day that music has passed its zenith. Here are some of his words:

"The material of music," says Strauss, "has become exhausted in the course of centuries. The great classical masters have not left much for the modernist to do. Every art moves in curves. It improves until the highest point is reached, then becomes decadent. I fear music has passed its zenith."

Every time that Strauss conducts one of his works he experiences the sensation of wondering how he could write as he did.

"A queer feeling takes possession of me when I interpret my own compositions from the conductor's stand," he said. I then realize that I could not write the score before me a second time. I wonder how I ever wrote it.

"The explanation? Evidently man undergoes a transformation in the course of his life, and utterances which expressed his innermost self at one period do not express it at another."

"Not that I regret what I have written. On the contrary, I am satisfied. I have tried at every stage of my musical career to work with the utmost care and to give the best there was in me. But I know that I could not write a 'Rosenkavalier' or a 'Salome' today as I wrote them years ago. I have undergone a metamorphosis, that's all."

Strauss believes that musical ideas, like young wine, should be put in storage for a while and be taken up again later after they have been allowed to ripen.

"Unconsciously something within us keeps working away at them," he said, "and when we draw them out again from the recess they have improved and expanded. I sometimes keep my motif or a melody in my mind for over a year until I finally sit down to work it out as a composition. I then find that, unconsciously, my imagination has been at work on it."

Strauss does not recall just how he came to be a composer.

"All that I remember is that I began to write music at the age of six. Until my sixteenth year my father, himself a professor of

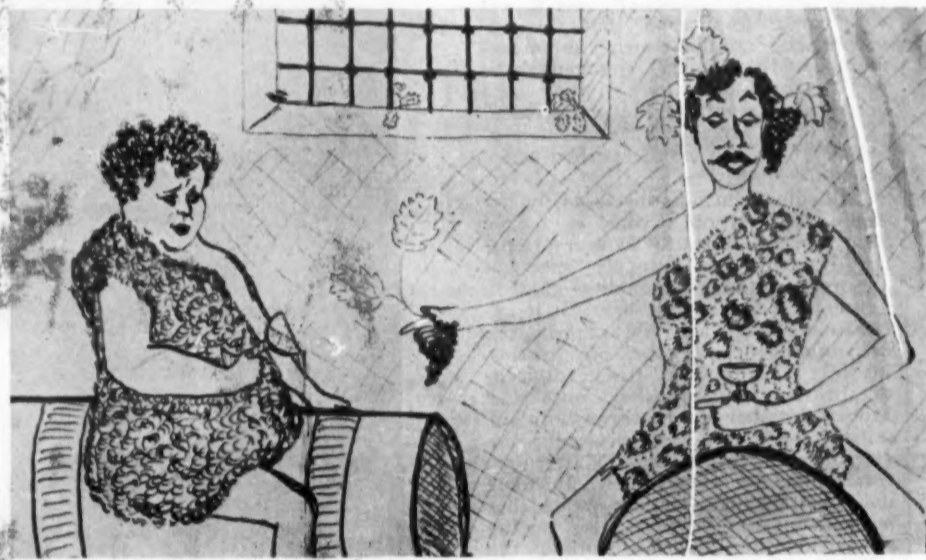


music in Munich, confined my musical education to the great classics, especially to Mozart and Beethoven. My love and veneration for Mozart increases even to-day. Only much later did I become acquainted with the works of Wagner, Berlioz and Liszt, all three of whom have had a decided influence upon my musical career. In fact, my earlier orchestra compositions connect directly on to Liszt's symphonic poems. I am sorry to say, however, that I never met Wagner or Liszt personally.

"The greatest single factor in my life, however, was Hans von Bülow. He called me to the opera at Meiningen in 1885 as second conductor, and to him I owe what I know about interpretation and conducting. Even to-day, when I conduct Beethoven, I have Bülow's interpretation in mind."

NOW and again someone is forever bringing matters to our attention about which we supposed the last word had been said long ago. This time it is the omnipresent Sig Spaeth Bagg A Superstition Sigmund Spaeth, whose activities as a singer, lecturer, writer and poet need no further comment from this department.

The title of the article by Mr. Spaeth, which appears in the March issue of Harper's magazine, is "How Good is Primitive Music?", and to judge from the things Mr. Spaeth says about it, the answer is "not so good." Or to quote him more accurately:



"With the Vine Leaves in Their Hair." Willem Mengelberg and Ernest Schelling, Conductors of the Philharmonic Orchestra, But Friends, Discovered in the Fifth Sub-cellar of Mengelberg's Swiss Home—the Young Artist Responsible for This Feat Is Miss Clare Elwes, Daughter of Lady Elwes, Who Escaped from the Sub-cellar and Made the Sketch in Schelling's Home, Garengo, Celigny, Switzerland.

"The truth of the matter seems to be that primitive people, like all children, sing and play out of tune and out of time. The much vaunted sense of rhythm possessed by savages is mostly a myth."

"The writer had a startling lesson in folk-music in connection with the great fair of the Iron Horse in Baltimore not long ago. For this pageant a troop of Indians was sent down from the Northwest, and these primitive people presented their music on every possible occasion. The entire company included exactly four men who were recognized by their fellows as musicians to the extent that they could beat time with a drum and give some sort of pitch to a song. The rest were utterly unable to keep time, even in the simplest kind of a step, and their voices seldom even approximated what the leaders were singing."

"In the same pageant an attempt was made to secure a negro quartet from among the employees of the Baltimore and Ohio Railroad. A combing of the entire force developed only three adequate voices, of which only one could sing with anything like real volume or accuracy, regardless of tonal quantity. Yet the assumption still persists

that all negroes are by nature musical."

Thus another superstition dies hard. If this sort of thing keep up someone will presently rise to tell us that music itself is a myth—and prove it by exhibiting a man who can neither see, hear, taste or smell. And because exposés are the order of the day, we'll probably believe him—and gayly continue to create more and better myths than ever before.

Human nature, said prim Miss Penny-packer, as she folded her newspaper with neat creases and rose to go, is like that.

S PORADICALLY, there breaks out a movement first in one and then another corner of the world to restore the unedited works of the composers "Back to Bach" "as they wrote them." With a New Meaning Most people who attend symphony, piano or violin concerts are perhaps un-

aware of any tinkering with the piece being played unless the program indicates a transcription or editing, but critics, hunting feverishly for something to comment on in the Sunday music page, occasionally discover violent divergences between what was intended by the composer and what is intended by the interpreter. And then there's a mighty trumpeting the week following and all sorts of learned allusions, comparisons, footnotes and what-nots to assail the eye of the jaundiced reader when he picks up his Sunday paper to learn the truth about music. Your Mephisto declines to take sides.

music of Tchaikowsky that makes the male listener grab the hand of his presumably female companion before a note of the score has been played? What tactile principle lies hidden in the deeply misanthropic measures of that most popular of composers? And can it be that the reason of his popularity is really presence in the music of that adhesive principle which is so common an instinct of the human race? It is a common, an unblushing, fact that the true Tchaikowsky partisan is a frank and brazen hand-holder? Whether Tchaikowsky induces that habit, or whether *a priori* handholders have found in his music a confirmation and benediction, has not as yet been ascertained. So powerful is the urge to touch something when listening to the "Pathétique" that one may observe not only young people in its grip but married couples concealing their shame under the sheets of an outspread program. Even an elderly spinster, the only surviving example of the single concert goer, is sometimes to be seen, especially in an adagio, putting forth a timid, reconnoitring hand a gesture, alas, so tragically futile."

All of which may or may not be true. At any rate it has a distinct allure, and your Mephisto respectfully calls the attention of the publicity men to a new angle for advertising Art.

VIENNA'S socialist government has done something novel. By a special act of Parliament Richard Strauss is to receive title to a large section of Government land in exchange for his services in conducting twenty operas each season for the next five years at the Vienna Staatsoper. He is the first individual to be given government property, which is reason number one for the occurrence being interesting.

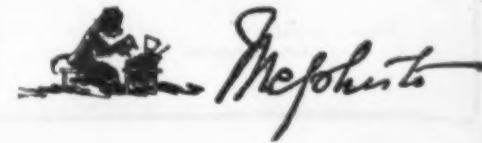
The government is definitely socialist and theoretically opposed to private property, which is reason number two. He is a composer and not a particularly hungry one at that, which is reason number three. Then the time needed to conduct one hundred operas will without doubt stifle much of his future creative work during the coming five years, to say nothing of the confusion of music it will occasion in his mind, and if that be the best way Vienna can think of honoring its composer why then these Austrians certainly do have funny ideas.

Considering the donor, what is being donated and who is on the receiving end of the donation, the situation is nothing if not naive. It recalls the parallel case of Chaliapine and the Soviet Government, which bestowed the title of People's Artist on the singer, got huffy and revoked it. only to promise it back if Chaliapine would kindly give a few free concerts. Like most of the gifts in this world, Strauss' garden plot has a string attached to it. One is forced to speculate as to what the procedure would be if he only conducted ninety-nine operas and the eve of the hundredth sprained his wrist, or suppose the opera house burned to the ground, or the chorus got colic. It looks distinctly like poor Richard Strauss is going to be in for a lot of worry before he finally gets the plum from this particular pie.

Even at that, one must commend the general spirit in which the gift was made, for it represents an attitude toward serious music and earnest musicians not to be equalled in any other city or country of the globe. And must particularly not to be equalled in this particular country of the globe.

Most opera houses in Europe are supported by government subsidy. In democratic America it would perhaps be asking too much to expect a subsidy to the Metropolitan, the Chicago Grand, or any of the other various producing organizations scattered through the land, since after all relatively few of the public ever get near an opera house or for that matter are even remotely desirous of getting near one, but assuredly it is not too much to expect that the government be so kind as to let the financially top-heavy opera companies worry along somehow without actual interference. Such, however, is not the case, and while the movies charging up to a dollar pay no tax, ice cream, soft drinks and candy may be consumed in any amount whatsoever at no additional cost, art, jewelry, umbrellas, robes, fans, bowie knives, stilettos, brass knuckles, daggers and yachts escape without penalty, the House of the Singing Drama still groans under the weight of a ten percent capital levy on each and every ticket of admittance. How long, oh Lord, how long?

Asks your



SAMUEL CHOTZINOFF of the New York World is a firm believer in music and its ability to work wonders on the human heart. Writing about Tchaikowsky in general as performed in symphony at Carnegie Hall, Mr. Chotzinoff says: "What is it, one may well ask, in the

—“A VOICE WITH ‘IT’”—

## Musical History

A few headlines and real criticism tell the story of the debut of the charming Singer from the Southland

# GRACE MOORE

at the Metropolitan, Feb. 7, 1928

THE WORLD: WEDNESDAY, FEBRUARY 8, 1928

## MUSIC

—By Samuel Chotzinoff—

### “LA BOHEME” AT THE METROPOLITAN

“LA BOHEME,” opera in four acts, by Giacomo Puccini to the text of Giacosa and Illica. First performed at the Teatro Regio, Turin, Feb. 1, 1896. Sung in Italian and conducted by Vincenzo Bellezza.

#### THE CAST

Rodolfo.....Edward Johnson  
Schaunard.....Adamo Didur  
Benoit.....Paolo Ananian  
Mimi.....Grace Moore (debut)  
Parpignol.....Max Altglass  
Marcello.....Antonio Scotti  
Colline.....Leon Rothier  
Alcindoro.....Pompilio Malatesta  
Musetta.....Editha Fleischer  
A Sergeant.....Vincenzo Reschiglian

#### The Real Thing

The translation of Miss Grace Moore from musical comedy to grand opera was effected at yesterday's “Boheme” with more dignity than the advance ballyhooing had led one to expect. No police reserves were on hand to cope with enthusiastic persons unable to gain admittance to the Metropolitan, for the reason that a good sized though by no means a capacity audience turned out for the event.

The Metropolitan has of late been admitting new operatic recruits on the system of representation by States. It was Tennessee's turn yesterday, but those who had expected that Fundamentalism stronghold to give its ambitious little girl the noisy and jubilant hand which accompanied the local coming-out party of the Missouri nightingale of two seasons ago failed to take account of Southern reserve. If the Tennessee delegates were present yesterday afternoon they had parked their band wagons out of sight and sound of the opera house.

Yet for all the absence of partisan fuss and noise the debut added the most important vocal organ to Mr. Gatti's aviary since the first appearance of Rosa Ponselle. Critics are generally indifferent prophets, and it was with some trepidation that this reviewer last fall hailed the announcement of Miss Moore's engagement at the Metropolitan as one of the wisest moves on the part of the management of the opera house. He admits to typing this notice in a self-satisfied frame of mind.

To begin, then: As disclosed by her Mimi, Miss Moore's voice is a true lyric soprano, beautiful in every register. It is not just a lovely voice but an organ with a personality—that is, its beauty is not reminiscent. It is exquisitely colored and vibrant, with the deep quality of a good Stradivarius. Musical comedy is a strange apprenticeship for musicianship, but Miss Moore uses her lovely organ with the innate sensibility of a natural musician. Her phrasing throughout the afternoon was a model of refinement. In some unaccountable manner she imbued her music with the proper colors of the sentiments they described without the smallest sacrifice of tonal balance and musical line.

In the first act Miss Moore flatted . . . and her final high C was . . . off key. This was, no doubt, due to nervousness, for the rest of the performance found her . . . happily adjusted to the correct pitch. In the matter of looks Miss Moore was quite the most gratifying Mimi that ever coughed her way through Puccini's tuneful treatment of so-called artists' life.

Nothing more remains to be told but that Miss Moore's audience gave her a genuine reception. . . . Miss Moore's accession to the Metropolitan is a boon for all lovers of beautiful singing, and her further career will be watched, by this department at least, with the liveliest interest.

## HEADLINES

CHOIR SINGER WINS TRIUMPH IN OPERA BOW.—  
*American.*

HOME FOLKS HAIL GRACE MOORE IN DEBUT AT OPERA.  
GETS 28 CURTAIN CALLS AND A SHOWER OF VIOLETS.  
—*Herald-Tribune.*

CHOIR SINGER HAILED AT DEBUT AT OPERA. MISS  
GRACE MOORE, WHO SANG THE ROLE OF “MIMI” IN  
LA BOHEME YESTERDAY, RECEIVES THE CONGRATU-  
LATIONS OF OTTO KAHN.—*N. Y. Times.*

GRACE MOORE'S DEBUT IN OPERA IS A TRIUMPH.—  
*N. Y. World.*

GRACE MOORE SEEN BY CRITIC AS HAVING HIGH OPERA  
TALENT.—*N. Y. American.*



Photo by Edward Thayer Monroe

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## Milwaukee Hails Noted Musicians

Rethberg and Rosenthal Presented.  
Appear Under the Aegis of Civic  
Concert Society

Milwaukee, Feb. 22.—The next to the last event in the course of concerts arranged by the Civic Concert Association, the co-operative enterprise by which some 3,500 music lovers provide their own concerts at cost, brought Moriz Rosenthal, pianist, and Elisabeth Rethberg, soprano. The concert was given in the Auditorium.

Mme. Rethberg made a highly favorable impression on this her first appearance, carrying the house by storm in her opening aria from "Der Freischütz," "Leise, leise, fromme weise." Here were revealed a keen dramatic instinct, a brilliant voice and all the qualities of the successful operatic singer. In an English group by Griffes, Buchanan and Densmore, Mme. Rethberg's diction lacked clarity. In her last cluster Mme. Rethberg sang songs by Brahms, Wolf, Strauss, and Marx, which she infused with the breath of life.

### Rosenthal Reflects

Mr. Rosenthal, as in the past, was most interesting in his quiet and reflective moments, though there is always genuine respect for his virtuoso abilities when the occasion requires. Chopin's Nocturne in D Flat and the Waltz in D Flat were gems of delicate perfection. His last group contained quiet refinement—his own "Papillons" and Henselt's lovely "Berceuse."

Milwaukee's loved pianist, Robert Adams Buell, gave his annual recital in the Athenaeum before a sold out house, the concert being under the management of Marion Andrews. Mr. Buell excels in his skillful choice of material, bringing to light many numbers by the older composers which have great beauty and genuine musical worth.

Beethoven's Minuet in E Flat gave Mr. Buell a fine opportunity to indulge in enticing rhythms, and in meticulous patterns. There were also charming numbers by Brahms, Joseffy, Paderewski, Liszt and a Milwaukee composer, Alexander MacFadyen.

C. O. SKINROD.

## Berkeley Pleased With Orchestras

San Francisco and League Men  
Greeted; Pianist and Singer  
Give Recitals

BERKELEY, CAL., Feb. 22.—The first of the spring series of symphony concerts was given in Harmon Gymnasium by the San Francisco Symphony, Alfred Hertz conducting. On the program were the Unfinished Symphony of Schubert, Georg Schumann's "Dance of the Nymphs and Satyrs," Weber's "Oberon" Overture and Tchaikovsky's "Nutcracker" Suite. Orley See, violinist, was soloist in the Wieniawski D Minor Concerto, played with vigor, and pure, singing tone. The audience was the largest of the season.

The second concert of the year given by the California Music League Orchestra, led by Modest Alloo, was also given in Harmon Gymnasium. The program consisted of Beethoven's Fifth Symphony and Mozart's E Flat. Both had interesting readings. Much interest was manifest in the Cantata "Into the World" by Peter Benoit, sung by 200 school children of the fifth, sixth and seventh grades, with orchestral accompaniment.

### Gieseeking's Concert

The great art of Walter Gieseeking was fully demonstrated in a piano concert, in Harmon Gymnasium, before the Berkeley Musical Association. A Bach Partita was played in true classic style; and in works by Schumann, Debussy, Ravel and Scriabin, the artist held his audience enthralled.

Haske-Nas-Wood, Navajo Indian baritone, was heard in concert with Helen Lehmer playing deft accompaniments. Songs by O'Hara, LaForge and Manna-Zucca made up the opening group. Then came transcriptions of themes and songs in the popular Indian vein. Perhaps greatest pleasure was given by Navaho tribal songs with drum accompaniment. One of these was an original love song. Composers represented were Lieurance, Grunn, Jeancon, Cadman and Dr. D. N. Lehmer.

The University of California announces that Charles Koechlin, French composer, will be a guest teacher at the University during the summer, giving lectures and a course in counterpoint.

## Fairy Tale Opera Sung by Children

Three Casts Appear in Special Production Which Draws in Berkeley

BERKELEY, CAL., Feb. 22.—His experience as a boy soprano in New York prompted Wheeler Beckett to take a special interest in the child voice. As an ultimate result, he organized the Children's Choral Club of Berkeley, which now numbers 100. Rehearsals are held twice each week, in groups of ten or twelve.

Mr. Beckett's choir has sung on many occasions; but its major trial came in recent performances of "Hansel and Gretel" by three casts consisting entirely of children under fourteen years of age.

Much of the action was left to individual temperaments and tendencies, and the effect was real and spontaneous.

Each child in the chorus knew the principal parts as well, and there was astonishing co-ordination throughout. Precision of attack, smoothness and manifest interest in the unfolding tale characterized the performances. Six were given in the Berkeley Playhouse, and additional performances were necessary to meet a general demand; all being played to sold out houses. Mr. Beckett directed from the piano. Alice Brainerd was executive director, and the settings were card for by Lloyd Stanford and Alan Blanchard. Costumes were arranged by Mrs. Beckett, Mrs. Grant Smith and Richard Nichols.

A. F. SEE.

### Symphonic Music in Denver

DENVER, Feb. 22.—The fourth pair of concerts given this season by the Civic Symphony Orchestra were heard by capacity audiences on Friday evening and Sunday afternoon, Feb. 10 and 12. Mr. Tureman, conductor, chose a program which included the Vorspiel to and Liebestod from "Tristan and Isolde," a suite from the ballet-opera "Mlada" by Rimsky-Korsakoff, "The Sorcerer's Apprentice" by Paul Dukas, and the Dream Fantasia from "Hänsel and Gretel." Excerpts from Acts I and IV of "Aida" were sung by Ada Marie Castor, Florence Lamont Hinman, and J. Allen Grubb. In the finale from Act II the combined choruses of the Bass and Treble Clef Clubs, 300 strong, participated.

B. P.

### New Works Heard in Findlay

FINDLAY, OHIO, Feb. 22.—The Findlay Conservatory of Music presented Walter Willihnganz, violinist, and Raymond Miller, horn player, assisted by Annamary DeVerter, pianist, in the High School Auditorium recently. In addition to the Beethoven F major horn sonata and the Brahms trio for piano, French horn, and violin the program included new compositions by Messrs. Willihnganz and Miller, entitled "Lament" and "Berceuse," respectively.

### Casals Plays in Lawrence

LAWRENCE, KAN., Feb. 22.—The third program on the concert course of the University of Kansas was given by Pablo Casals, 'cellist, with Nicolai Mednikoff, accompanist. The concert was a notable success, indicative of the high standard set for the newly instituted "all-star" course. Mr. Casals played music by Handel, Saint-Saëns, Granados, Bach, Beethoven, Schubert and Popper.

F. A. C.

### Band Organized in Independence

INDEPENDENCE, MO., Feb. 22.—Directors of the Independence Chamber of Commerce have authorized Orlando Nace, E. B. Street, Arthur Mills, Frank W. Rucker, and H. B. Owens, to organize a band which will be known as the Independence Co-operative Band Association. It is to be financed by individual subscriptions and by receipts from concerts.

F. A. C.

### Miami Gives "Martha"

Miami, Fla., Feb. 22.—The presentation of "Martha" on Feb. 11 by the music department of the University was another triumph for Bertha Foster, director. The production utilized every organization in the Conservatory—glee clubs, dancing classes and orchestra. It was given in the Coliseum.

A. M. F.

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# FREDERICK JAGEL

*Tenor*

Metropolitan Opera Company

**M**R. JAGEL'S first season at the Metropolitan Opera is proving to be the prompt fulfillment of a promise. His début as Rhadames in "Aida" November 8 was acclaimed an immediate success—both by press and public. Since then this young American tenor has gone steadily forward. Already he has made more than a dozen appearances and with cumulative success, singing the leading tenor rôles of "Aida," "La Forza del Destino," "Tosca," "Norma," "Madama Butterfly," "Cavalleria Rusticana," "Lucia," and "Madonna Imperia."

Mr. Jagel's striking success with New York opera-goers is implied by the fact that he was selected to sing the leading tenor rôle in "Madonna Imperia" when it was given its American Première, February 8. Following are quotations from the newspaper reviews proclaiming his latest success.

"The honors of the representation went to Frederick Jagel, the young American tenor, who sang the music of Filippo . . . who placed before the audience a well-drawn picture of a humble, timid, frightened youth, driven by an uncontrollable infatuation."

—W. J. HENDERSON, *New York Sun*.

"Mr. Jagel improves his art with each new part; he has grown greatly since his début and is a most valuable member of the company. . . . It was well sung and acted and put another feather in the cap of that clever American tenor, one of the best of the many young singers who have joined the company of late."

—CHARLES PIKE SAWYER, *New York Evening Post*.

"Frederick Jagel, the American tenor, did far more for both composer and librettist than they did for him. He sang with lusty but beautiful tone and he acted intelligently and effectively."

—IRVING WEIL, *New York Evening Journal*.

"It provides Frederick Jagel with the opportunity of doing his best work since he became a member of the Metropolitan company. Measuring Mr. Jagel's talents by his Filippo, one would pronounce him a capital actor—his clerk is youthful, high-spirited and yet imagined with a faint shade of the grotesque. The result is surprisingly effective—he seems to have stepped from the pages of a medieval fable."

—EDWARD CUSHING, *Brooklyn Eagle*.

"Mr. Jagel was fluent and pointed and expressive as Filippo."

—LAWRENCE GILMAN, *New York Herald Tribune*.

"Fifty minutes was not too short for the success of the opera, in spite of good singing by Frederick Jagel, who has a voice with beauty and promise in it."

—OLIN DOWNES, *New York Times*.



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## Reviews of Recent Recorded Music

By PETER HUGH REED

**"Parsifal:"** Transformation Scene; Grail Scene; Flower Maidens' Scene; Conducted by Karl Muck, Bayreuth Festival Orchestra.

**"Parsifal:"** Prelude to Act 3; Good Friday Music; Conducted by Siegfried Wagner, Bayreuth Festival Orchestra. Soloists; Kipnis and Wolf.

**"Siegfried:"** Forest Murmurs; Prelude Act 3; Fire Music.

**"Rheingold:"** Entry of the Gods into Valhalla with Rhine maidens.

**"Die Walkure:"** Ride of the Valkyries with voices; all conducted by Hans von Hoesslin. (Bayreuth Festival Album—Columbia.)

THE first four discs of this album are worth the price of the whole thing. Karl Muck as a conductor shares the ultimate honors with Toscanini. As I pointed out in my article on this album in a previous issue, his performance of "Parsifal" is *le dernier mot*. The mechanical side of these records attains the peak of perfection in realism, quality of projection and silent surface.

It would seem paradoxical to criticize any part of the album after my first statement, but there are certain short-comings in the most wonderful things, and it is the duty of a reviewer to record these. Beginning with the Flower Maidens' Chorus, one is confronted with the thing from which a number of these discs suffer. I refer to their abrupt ending, which leaves one suspended unceremoniously in space, as in the case of this chorus, on a mixed chord at that psychological moment when *Kundry* first calls to *Parsifal*. One hates to quibble, and one does appreciate the beauty of these records, and respects their origin, but I am certain many persons will share my own disappointment in being let down at the psychological moment.

The Introduction to the Third Act and the superb music of the Good Friday Spell are exceptionally performed. Siegfried Wagner proves himself a fine conductor, and is undoubtedly abetted by long association and familiarity with this orchestra. Kipnis is magnificent and Wolf is commendable.

## Commendable Performance

"The 'Siegfried' music is good; although the Forest Murmurs remains only an excerpt. The introduction to the Third Act and the Fire Music are excellent. One misses the *Wanderer* in the former. It is a long time since the writer has heard such a commendable performance of this music, which requires rhythmic resiliency instead of metronomic presistency.

The finale of the Ride is abrupt but not offensive; at least we end on the tonic chord of the key, so one can grow accustomed to the sudden ending. This Ride is taking somewhat slower and more deliberately than we are accustomed to hearing it, but the splendid work of the voices makes it interesting.

**Fifth Symphony, in E Minor,** Tchaikovsky; played by the Chicago Symphony Orchestra under Frederick Stock. (Victor.)

Tchaikovsky's Fifth Symphony is marked by a consaisant fluency which is almost more striking than anywhere else in his musical works. There is a dyadic vein in this work with its varying transition of moods. Upon hearing this symphony in a first projection, one is immensely impressed with its mechanical achievement. It is genuinely life-like in projection. Generally speaking Mr. Stock's reading is firm and sure, but somewhat stolid. There is a certain catholicity in his style which is commendable, and although he has unflagging energy and enthusiasm for presenting an orthodoxy, his reading lacks a persistent resiliency that one remembers in the earlier Coates recording. On the other hand, this trait permits a more romantic exploration of the yearning depths of this work. There is an excision in the last movement from the marking M on page 174 of the Eulenberg Score, to page 186. I believe this is a customary one, but I would have preferred to have had this movement recorded complete as in the old Coates' version. But maybe the conductor and the manufacturer eschewed that old *bête noir*, a thirteenth part.

**"Rhapsody in Blue,"** Gershwin; Frank Black and his Orchestra, Oscar Levant



Karl Muck, Conductor at the Bayreuth Festivals, Which Have Been Recently Recorded.

at the piano. (Brunswick.)

**"Little Minister," Overture;** New Queen's Hall Light Orchestra conducted by the composer, Alexander Mackenzie. (Columbia.)

**"Sylvia," Ballet,** Delibes; Cortège de Bacchus; and **"Traviata,"** Prelude; Victor Symphony Orchestra. (Victor.)

**Concerto in A Minor,** Grieg; played by Arthur de Greef and Royal Albert Hall Orchestra. (Victor.)

There is some fine instrumental quality in this new recording of Gershwin's Rhapsody, and the pianist proves himself as capable as the composer. The recording is unusually good.

Mackenzie's Overture is a wee bit canny Scotch, suggestive of the home country with its reminiscent tunes. It is doubtful whether many people know this music in our country; of its kind it is very good, and

deserves to be heard by all who admire light overtures. The composer conducting places an imprint of authority on the disc for the special collector.

The Cortège from Delibes' ballet should have been recorded before this—but perhaps it was as well to await the fine performance that Bourdon gives. The "Traviata" Prelude gains in interest through the new recording, the strings are very good. . . . There is genuine Viking heroism in Grieg's Concerto in A Minor. This set is stamped with authority, as de Greef was a close friend of the composer. We can all probably imagine some one we might have preferred at the piano, but even so, we will have to admit this as a praiseworthy performance. De Greef retains a marked brilliancy throughout, in fact he sacrifices some legato to it. On the whole, it is a fine performance. The recording is sonorous and good, but not equal to the domestic Victor's achievements.

**"Blind Ploughman,"** Clarke; and **"Fairy Pipers,"** Brewer; sung by Sigrid Onegin. (Brunswick.)

**"Would God I Were the Tender Apple Blossom,"** and **"Snowy Breasted Pearl,"** sung by Elisabeth Rethberg.

**Nocturne,** Curran; and **"My Message,"** D'Hardelot; sung by John Charles Thomas. (Brunswick.)

**"Manon,"** Le Reve, Massenet; and **"L'Elisir d'Amore,"** "Una furtiva lagrima" Donizetti; sung by Charles Hackett. (Columbia.)

**"Song of the Flea,"** Moussorgsky, and **"Barber of Seville,"** Calumnia Aria, Rossini; sung by Feodor Chaliapin. (Victor.)

## How They Sing

Onegin sings the innocuous tale of the "Blind Ploughman" with a lachrymose quality of voice; but the "Fairy Pipers" although non-consequential, has some charm and grace which the singer projects. . . . Rethberg's vocal tone is lovely—but the songs do not belong to her, ably as she sings them. . . . Thomas' singing of two sentimental songs lacks elasticity.

"Le Reve" recalls Hackett's excellent performance of *Des Grieux* at the Metropolitan a number of years ago.

# JUILLIARD MUSICAL FOUNDATION

EXAMINATIONS for the selection of twelve to fifteen singers to be awarded Fellowships at the Dresden Opera School, Fritz Busch, Director, will be held as follows:

1. Preliminary examinations, Tuesday, March 6th, beginning at 9:30 A.M., at Steinway Hall, New York City.
2. Final hearing, Wednesday, March 7th, beginning at 9:30 A.M., at Steinway Hall, New York City.

The preliminary examinations will be conducted by a Committee appointed by the American Academy of Teachers of Singing.

The following eminent artists have already consented to act as Judges at the final hearing:

Madame Marcella Sembrich

Mr. Artur Bodanzky

Mr. Walter Damrosch

Mr. Tullio Serafin


Mr. Herbert Witherspoon

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New York City



# THE CURTIS INSTITUTE of MUSIC

JOSEF HOFMANN, *Director*



## HARRY KAUFMAN

Head of the Accompaniment Division  
and Official Accompanist of  
The CURTIS INSTITUTE of MUSIC

### Press Comments, 1927-28

"The accompaniment which presents extraordinary difficulties in the piano transcription, was superbly played by Harry Kaufman."—*New York Times*.

"Harry Kaufman was a jewel of an accompanist."—*New York World*.

"Harry Kaufman's splendid accompaniments were an outstanding feature of the recital."—*New York Evening World*.

"A notable feature of the performance was the skill and perfect co-operation of Harry Kaufman."—*New York Herald-Tribune*.

"Harry Kaufman at the piano was a revelation. He gave the most masterly exposition of the orchestral part of the Mendelssohn Concerto that we have ever heard."—*Chicago Tribune*.

"Exquisite ensemble marked the collaboration of Messrs. Fleisch, Salmond and Kaufman in the trio."—*Philadelphia Public Ledger*.

"In his interpretation of the composition Mr. Fleisch received splendid assistance from Harry Kaufman, whose piano work was of equal importance in the playing of the Kreutzer Sonata. Notably in the second movement were the unanimity and individuality of the two players strongly in evidence, each giving of his best, the two making a magnificent combination."—*Baltimore Sun*.

*Mr. Kaufman is available for a limited number of  
concert engagements by courtesy of  
The Curtis Institute of Music*

THE CURTIS INSTITUTE OF MUSIC  
Rittenhouse Square, Philadelphia

# CHICAGO: *The American Conservatory* Announces Its Plans

By ALDEN BYERS

WITH a list of renowned pedagogues that includes some of the foremost teachers, lecturers and recitalists appearing before the American public, the American Conservatory of Music, Chicago, will hold a summer master school from June 25 to August 4 under the direction of president John J. Hattstaedt.



Adolf Weidig

Several special features have been planned, including the retention of Adolf Weidig, the regular harmony teacher who will conduct special classes this summer, a class in piano methods by Mr. and Mrs. Charles Haake and a class in children's work corresponding to a normal training course for teachers under Louise Robyn.

As a result, the vocal department will be in charge of such eminent men as Oscar Saenger, the roll-call of whose pupils reads like the Hall of Fame, Karleton Hackett, associate director of the conservatory and well-known writer and lecturer, E. Warren K. Howe, Charles LaBerge, Elaine De Sellem and several others of considerable attainment. In the piano department, Josef Lhevinne looms as a giant figure in the world of master-class teachers, and under him the conservatory has announced the scarcely less distinguished Heniot Levy and Silvio Scionti, two splendid artists and teachers who will, in addition to giving about a hundred lessons weekly, conduct two repertory teachers' classes each week. Also in this department are Kurt Wanieck, Earl Blair, Mae Doelling-Schmidt, Clarence Loomis and many others whose names are somewhat familiar to the eyes of experienced musicians and concert-goers.



Karleton Hackett

In the strings, the conservatory will offer such an excellent ensemble as Jacques Gordon, concert-master of the Chicago Symphony Orchestra, Herbert Butler, former pupil of the almost-mythical Joachim and a commanding figure in the concert world, and Hans Hess, a cellist who has probably trained more students for professional life than any other cello teacher in America. Wilhelm Middelchulte, composer and teacher, will remain in charge of the corps of organ instructors.

John J. Hattstaedt, president of the conservatory and a powerful figure in American pedagogical life, will give a series of normal lectures on piano pedagogy and musical history, while, as has already been mentioned, Louise Robyn, well-known authority on child teaching, will present a course of exceptional interest. Charles J. Haake and Gail Martin Haake will supplement their course in Public School Piano Methods with observation and practice teaching. Assisted by D. A. Clippinger, Margaret Streeter and others, O. E. Robinson, director of the public school music department will again provide intensive courses in this branch of teaching.



Heniot Levy

Josef Lhevinne, famous Russian pianist - pedagogue and Oscar Saenger, internationally renowned vocal teacher and operatic coach, will supplement the regular staff of one hundred and twenty-five artist instructors of the conservatory in what will represent the forty-second season of instruction.

piano. He will again follow the plan which has proven so successful in the past and include private instruction, repertory and auditors classes in the work of those entering his department. Oscar Saenger, teacher of more than thirty artists of the Metropolitan Opera Company, New York City, will go to the Middle West for his usual private teaching and two features of past years which have proven popular: opera classes and repertory-interpretation classes. In the opera classes the student will have the opportunity for preparation in definite opera role under the personal direction of Mr. Saenger, with scenes and acts from leading



Jacques Gordon

operas—which in past season have ranged from the classic Italian *Il Trovatore* to the German music-drama *Tristan and Isolde*—being studied, thoroughly rehearsed and publicly presented.

Karleton Hackett will conduct a repertory teachers' class each week which should be of unusual benefit to teachers and advanced students, and is also slated to teach privately. Adolf Weidig, who figures prominently in the news of Chicago musical events, will during this season receive pupils in harmony and composition for private lessons only. Other courses in theory and composition will be given by Arthur O. Anderson, John Palmer and Leo Sowerby. This last named, a noted American composer as well as pedagogue, will be remembered as the first American composer selected for the *Prix du Rome*.

In Heniot Levy's class in repertory, teachers will enter prepared to present a complete program, which is to be criticized by Mr. Levy on the basis of artistic interpretation, use of the pedal and various technical aspects. A feature of special interest will be Mr. Levy's illustrative renditions of compositions, of particular value in view of his long acquaintance actively with the concert field, in which he has appeared recently as soloist with the Chicago, Minneapolis and other symphonic orchestras.



Josef Lhevinne

ous kinds of piano touch and their correct application; The developing of technique; The old and modern methods of fingering; Rhythm and accent; The art of phrasing; Interpretation and expression; The pedal; Musical embellishments; Musical terminology. The lectures will be credited toward a teacher's certificate.

In the children's department the system of combined private and class instruction prevails, with the pupils graded according to age and needs from the primary class through the intermediate grades. Each child will receive from one hour and a half to two hours in class work for a small fee, leaving the piano lesson entirely free for practical work at the piano. Associated with Miss Robyn in the teaching of this department are the Misses Ethel Lyon, Marie Stange and Florence Nichol.



## German Press Comments on EUROPEAN PREMIERE OF THE WHITE BIRD

(Der weisse Vogel)

Opera in One Act

Poem by BRIAN HOOKER German Text by FRITZ REMOND

Music by ERNEST CARTER

At the STADTTHEATER, Osnabrück, Germany

DR. OTTO LIEBSCHER, Intendant

November 15, 1927

**Berliner Börsen Zeitung**—For the first time since the World War there has been presented on a German stage an opera of a living American composer. The musical construction of this opera is of the romantic type of Humperdinck—the musical dramatic crescendo, begun in the melodious love scene, is sustained to the end. The crowded house, in festive mood, responded to this new production with hearty appreciation and the composer as well as the artists were forced to take many curtain calls.

**New York Herald, Paris Edition**—Extraordinary success before a packed house. Representatives of nearly all the German and foreign papers were present. So were many diplomats and leaders in the theatrical world. Carter shows a master hand in the use of Wagnerian orchestral effects and skillfully unites aria and song with the technique of the music drama. Above all, the composer has much to say in lyric vein, as evidenced in the great love duet, the pearl of the opera. Mr. Carter was obliged to appear before the curtain many times with the singers and the musical director, Dr. Berend.

**Rheinisch-Westfälische Zeitung, Essen**—The poetic work of Brian Hooker, who avoids unnecessary verbosity results in a clear outline, very effective for the stage—filled with compelling logic. The music, springing from the soil of the new romantic and impressionistic school, demonstrates that a composer, endowed with imagination and ability, can today produce something novel and convincing without having recourse to the witch's caldron of atonal inanity. Orchestrated throughout with beauty of tone and with subtlety, the composition lends itself ideally to the action, both in the most tender passages and in the dramatic climaxes which are full of explosive energy. The appreciation of the audience which insisted on the repeated appearance of the composer, was so thoroughly spontaneous that the presence of the usual claque and his staff was not needed.

**Koelnische Volkszeitung, Cologne**—Brian Hooker, the American author, has written an effective libretto, clear and concise in its conception. In this Carter has found much material for musical development. He skillfully combines the dramatic possibilities with aria and song, in which we find many a beautiful melodic theme that savors of the folksong. The sincerity of his tonal expression wins the sympathy of his audience. The crowded house gave vociferous and long continued applause.

**Hamburger Nachrichten**—"The White Bird" achieved great success, for which the composer was called upon to express his thanks. His composition shows the influence of Wagner. The libretto of Brian Hooker gives the composer frequent opportunity to develop his lyrical gifts; the love duet is, in fact, the best number in the opera.

**Der Mittag, Düsseldorf**—"The White Bird" achieved a great and overwhelming success and the composer was forced to acknowledge his thanks numberless times.

**Leipziger Neueste Nachrichten**—The music follows closely the inspiration of the book, making the opera a uniform whole. Everywhere one finds song periods containing beautiful melody.

**Koelnische Zeitung; Muenchener Zeitung**—The opera by Ernest Carter, American, achieved a marked and undeniable success.

**Osnabruecker Zeitung**—The theater was filled to the last seat. . . . Applause was very strong, and the composer was called out many times.

**Dortmund General Anzeiger**—A sold-out house, in festive spirit, took to the novelty with heartiness, warm applause being bestowed on the composer and cast.

**Muensterischer Anzeiger**—This opera gained in its first European performance, to a sold-out house, an unusual, even stormy success.

**Wiesbadener Tageblatt**—Carter knows how to make skillful use of this effective and concise libretto—the music throughout is sincere and written from the heart. The success of the opera is partly due to its splendid presentation—the stage effects under the direction of Miller; Dr. Berend responsible for the musical direction. The composer was forced to respond repeatedly to long continued applause.

**Der Tag, Berlin**—Carter understands thoroughly how to utilize the resources of the Wagnerian and post-Wagnerian orchestra. He combines the music drama with song and aria in a masterly manner. The composer and the artists were compelled to express thanks for the continuous vehement applause numberless times.

**Bremer Nachrichten**—Written with sure touch, this concise libretto is the work of the American author, Brian Hooker. Carter knows how to make the most of it; gems of rich melodic invention loom up and are skillfully developed. Carter has created an opera which will be much acclaimed and with good qualities, which came to the fore with tremendous success in Osnabrück. The composer was forced to take innumerable curtain calls.

**Magdeburgische Zeitung**—Ernest Carter had his musical training in Germany; therefore the influence of Wagner and his successors is apparent. . . . This short, sympathetic opera was received with vociferous applause.

**Hamburgischer Correspondent**—The poem is a direct descendent of Italian realism while the composition shows German influence. The recognition of melody and the consequent featuring of the human voice are noticeable; in this opera there is really singing. The performance in the Stadttheater at Osnabrück was a marked success.

**Muenchener Neueste Nachrichten**—His orchestration shows him to be an expert in the use of the modern orchestra.

Personal Address: Ernest Carter, 115 E. 69th St., New York  
Bühnen-Verlag Trask & Matthias, Berlin - Charlottenburg, Sesenheimer Str. 27

# GRAVEURE

## Sensation as Tenor

Former Baritone Scores Triumph  
at New York Recital

PRAISE FROM W. J. HENDERSON IN N. Y. SUN

HEADLINES IN ALL PAPERS HAIL REMARKABLE  
TRANSFORMATION

Complete Notice from N. Y. Sun, Feb. 6, 1928

## Graveure Appears as a Tenor

Ex-Barytone in Changed Voice Gives Varied  
Program at Town Hall

By W. J. HENDERSON.

Mr. Louis Graveure, who used to be a barytone, yesterday afternoon in the Town Hall declared himself a tenor and to an audience tense with curiosity proudly exhibited himself converted. Perhaps in his next avatar he will be a basso profundo. Such was the succession of voices vouchsafed to an omniverous singer who fell under the direction of Sir Thomas Beecham.

Advance publicity has flamed with tales of barytones who grew into tenors, but fiction has in this instance been stranger than fact. Francesco Tamagno and Jean de Reszke were named as barytones who had turned tenor. The cyclopedias are iniquitously reticent in regard to Tamagno's barytoning. Jean de Reszke did set out as a barytone, and sang Don Giovanni, which is not impossible for a tenor, but speedily discovered his error and retired to cultivate his upper scale. But neither he nor Tamagno sang here with so heavy a lower register as Mr. Caruso, who never tried to be a barytone.

Mr. Graveure's concert was of absorbing interest and may evoke technical essays on the various types of tenor voice, di grazia, di forza, robusto, leggiero, di mezza carattere and all the rest down to tenore, contraltino, but let us evade this path to weariness and confess that Mr. Graveure's transmogrification promised its most exciting sensation by its suddenness. A few days ago he sang as a barytone in Johnstown, Pa. Then he went into a dark room, took off his lowest tones, put on his top ones, and hey, presto! there you are.

This in itself would be a theme for discussion if it were all, but it was shown in yesterday's unique recital that it was not. When the singer appeared on the stage it was discovered that he had dispensed with his long beard. For tenor roles in opera the smooth face was to be preferred; but the vision brought to mind lines spoken many years ago by the villain in Dixey's "Adonis" and easily paraphrased thus: "I've shaved off my beard and put on another voice; they'll never know me now." But he stood just as Graveure the barytone used to.

It is unnecessary to make detailed comment on the singer's program, which contained Rodolfo's air from the first act of "La Boheme," Faust's address to the pure and holy dwelling, the flower song from "Carmen" and "La donna e mobile." There were also German lieder, French chansons and songs in English. The point is that Mr. Graveure, without sacrificing any of his mastery of the art of interpretation, had actually changed his voice, not simply lopped off some but altered the timbre of his enter scale and introduced to us a tenor organ of the French type. Only once (in the Faust number) did he produce a tone having the old barytone quality. Yet it was indubitably the voice of Graveure. It possessed great force, much brilliancy and considerable flexibility, though the last element will endure more development. The secret of the change is Mr. Graveure's. One may be permitted to guess, however, that the voluntary projection of the tones into the head, the resolute employment of nasal resonance and a skillful development of the head tone, which this artist always used with consummate art, were the principal factors in the elevation and lightening of the voice.

Whatever may have been the way to the more sunlit slopes of song, it should be said with all possible emphasis that Mr. Graveure has not simply done a trick. He has equipped himself with a new instrument quite as serviceable as the old one and he used it yesterday with genuine art. The style in certain places in the operatic airs was open to question, but the technic was admirable; and in the French and German songs Mr. Graveure once more proved himself to be an artist of sensibility and power to communicate the content of his lyrics to an audience.

N. Y. Tribune—

Headlines from other papers

N. Y. Times:

**LOUIS GRAVEURE  
WINS PLAUDIT  
AS A TENOR**

Prominent Baritone of Concert  
Stage Displays His Talents in  
New Role in Town Hall.

N. Y. American:

**LOUIS GRAVEURE,  
EX-BARYTONE,  
HEARD AS TENOR**

Surprises Audience by Lack of  
Famous Beard and Wins Praise  
With Arias From Favorite  
Operas.

Graveure, Once Baritone,  
Scores in Debut as Tenor

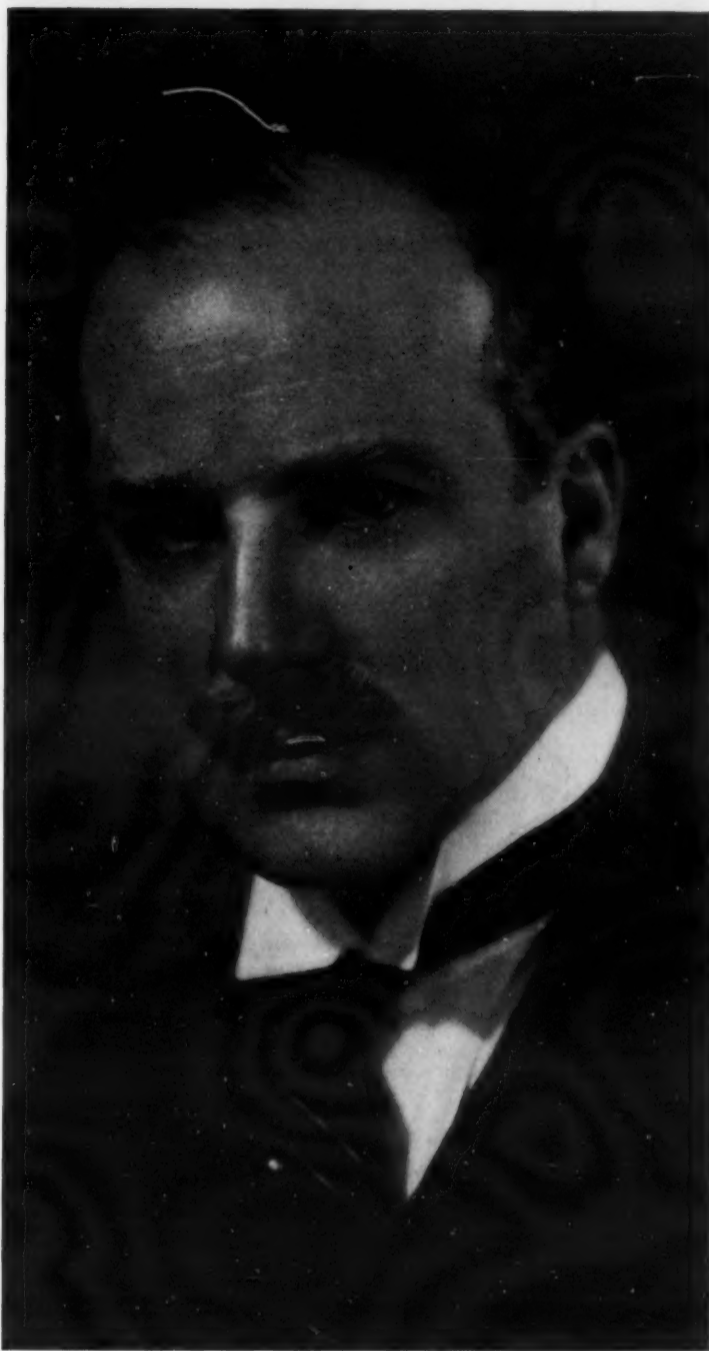


Photo by Nickolas Muray

## Program

Given by Mr. Graveure at New York  
February 5th, 1928

1. Che gelida manina (Boheme) ..... Puccini
2. a) An eine Aeolsharfe ..... Brahms  
b) Auf dem Wasser zu singen ..... Schubert  
c) An die untergehenden Sonne ..... Schubert  
d) Wie sollten wir geheim sie halten ..... Strauss
3. Salut demeure (Faust) ..... Gounod
4. a) De soir (Proses lyriques) ..... Debussy  
b) Il neige ..... Bemberg  
c) Chanson de la fleur (Carmen) ..... Bizet
5. a) The Shadow of the Bamboo Fence ... Fay Foster  
b) The Pretty Creature (Old English)  
Stephen Storace  
c) Little Lady of My Heart ... Bryceson Trebarne  
d) La donna e mobile (Rigoletto) ..... Verdi

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Photo International News Reel  
**Lucie Caffaret, Prominent French Pianist, Who Recently Arrived in the United States for a Series of Recitals.**

### New Haven Concerts Resident Artists Prepare Programs of Wide Variety

NEW HAVEN, CONN., Feb. 23.—The first of the Sunday afternoon musicales at the Faculty Club was given before a large assemblage.

Arthur Whiting, for his interesting exposition of classical and modern music, enlisted the services of Gilbert Ross, violinist, and Naoum Benditzky, 'cellist. The program, presented in Sprague Memorial Hall on Monday, contained César Franck's A Major Violin Sonata, Handel's Sonata in G Minor, for 'cello, and the Brahms' C Minor Trio. Mr. Whiting was at the piano.

Harry B. Jepson gave the second of his series of Sunday organ recitals in Woolsey Hall recently, playing compositions by Franck, Dupré, De Lemarter, Vierne and Maleingreau.

An informal recital by students in the organ department of the Yale School of Music was given in Woolsey Hall on a recent afternoon.

The Yale University Glee Club, Marshall Bartholomew, conductor, gave a concert in Woolsey Hall. The soloist was Lancelot P. Ross, tenor. A. T.

## MEASURING LIFE WITH HAPPINESS

By OSCAR SEAGLE

SCHROON LAKE, N. Y., Feb. 22.—Those of us who lived in the South when we were children can remember how often our old mammies would say to us, "Here child, stop talkin' so mean. Even if folks can't hyar you, de spirits can and dey'll sure get you if you act like dat." The air, the woods, all the dark places were peopled for us with unseen and unheard beings who kept account of our actions and our work so that none of them were lost.

How often I have thought of Mammy Lec when listening to the radio. She was quite right. All the empty places were filled with sounds which we could not hear. Around us were vibrations of good and evil, of rest and unrest, of uplift and depression. Perhaps we felt them, although it took science to make them audible to us. We were sending out from us our own little waves of good cheer or grouchingness, of kindly or of evil thoughts.

Science is recognizing increasingly the power of musical vibrations. They are health-giving or nerve-racking. They stimulate mind and body either for good or for evil, raising the pulse of the weak, lowering the temperature of the fever-ridden, soothing the sleepiness and guiding the mind of the insane. A musical vibration can set in motion electrical forces capable of performing gigantic feats. Music is becoming more and more important to the world.

### Capturing Happiness

In my twenty-five years of studying and singing I have discovered for myself many things which I often see corroborated by scientists and psychologists. I should really like to give a message to singers. There is so much for them to understand and cultivate besides the voice.

The first rule of living is to learn to be happy, to keep the joyousness of life always uppermost, to cast out fear and despondency. I know this is not easy. We all have troubles. But, unless we can capture and hold a fundamental happiness and make it part of our beings, we cannot give it out to the world, which should be the singer's chief aim.

With this foundation once gained we can give play to our emotions and express even sorrow in such a way that it may be ennobling rather than destructive. Happiness does not consist of a possession of material things or even great knowledge—but comes through a realization that real power and joy is the gift of God and that His power is in us and works through us. The more we accomplish and the more we know only makes us the more humble. A singer certainly must cultivate his emotions, but he must realize that musical emotions cannot be physical or sensual. Uncontrolled emotion leads to the ruin of the mind, the body and the voice. Its effect on an audience is the opposite of beneficial. The stage has many wrecks who have made the mistake of allowing themselves to be dominated by the wrong kind of emotion.

Fear, depression and nervousness must not be sent out to an audience. Therein it seems to me lies the secret of personality. There must be a deep-seated peace which is not affected by its surrounding, which can bring widely varying people into its own circle and cause them to vibrate in its own rhythm. Some of us have a large share of this quality innately. A singer to be successful must have it. The study of singing should develop it.

Correct breathing is far too little understood, although physicians are stressing it increasingly. It is the very life of the voice as well as of the body. Every breath must be taken with a sense of happiness and freedom, so that its revivifying power can renew every part of the body and give that elation to the mind which nothing else can give.

The musician's field, through the radio, is immensely enlarged. He goes into the remotest parts of the earth with his message. Thus the responsibility is immensely increased. Even in the old days I used to get rather amazing letters about my records. From a ranch in North Dakota came a letter written by a woman. She told of the lonely, dreary, shut-in winters and what the phonograph meant to her. How little I realized, in making some of the records she liked, what they would mean to her and to others like her.



Oscar Seagle

### Rochester Men Give First Evening Concert

ROCHESTER, N. Y., Feb. 24.—A large audience heard the first evening concert given by the Rochester Philharmonic Orchestra under Eugene Goossens on Feb. 16. The program contained the Beethoven "Leonore" Overture, No. 3; Debussy's "L'Après Midi d'un Faune," three movements from Berlioz' "Fantastic" Symphony; Jarnefelt's Preludium; Goossens' Rhythmic Dance (by request) and the March from "Antar" by Rimsky-Korsakoff. The orchestra did excellent work, playing with such spirit and unity that much enthusiasm was aroused. The soloist was Henriette Schumann, a Rochester girl who graduated last year from the Eastman School of Music. She played the Rachmaninoff Concerto No. 2 in C Minor, giving its romantic and flowing lines a free, warm and colorful interpretation. M. E. W.

# Cincinnati Conservatory of Music

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*Marcian Thalberg*

All departments of the Conservatory, including artist and normal teachers in all branches of applied music as well as theory, Public School Music, etc., are open during the summer.

Eight weeks grand opera season by the famous Cincinnati Summer Opera Company in the Auditorium of the Zoological Gardens, at special student rates.

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**Burnet C. Tuthill, General Manager**  
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# DELLA SAMOILLOFF

*Dramatic Soprano*

CHICAGO CIVIC OPERA COMPANY

"A capacity audience found her good. Her gifts are remarkable. The role is one of the most trying in the repertoire of the dramatic soprano. Miss Samoiloff has a voice of unusual power, the quality attractive and the range ample."—Glen Dillard Gunn, *Chicago Herald-Examiner*, Dec. 18.

"Miss Samoiloff's debut is very successful. There was spontaneous, warm applause. She has a voice and she can act. The tone is dramatic in timbre, full and big. Historically she is eager, ardent, clever, passionate, self-forgetful."—Herman Devries, *Chicago Evening American*, Dec. 19.

"Miss Samoiloff has a voice that is remarkable in range, quality and volume. She has had good training and went through this first performance of a tremendously difficult part with the aplomb of a veteran."—*The Musical Leader*, Chicago, Dec. 22.



AS SANTUZZA  
IN CAVALLERIA RUSTICANA

"Della Samoiloff's debut as Santuzza brought to one of the most gifted young singers the Chicago Opera has ever engaged a demonstration which in its earnestness, its prolongation spoke more accurately and more significantly of the worth of the young New York soprano than can any words of a reviewer attempting to explain that her voice is one of the most beautiful and most sanely produced which the company now boasts."—Eugene Stinson, *Chicago Daily Journal*, Dec. 19.

"It is not the easiest role in the world, and her predecessors have set a standard of a kind to give her uncommonly lively competition. Yet Miss Samoiloff came through with a good personal success of her own. In voice and impersonation she registered and projected the character of Santuzza with all its melodrama, even tragedy. From such come the artists that make opera worth attending."—Edward Moore, *Chicago Sunday Tribune*, Dec. 18.

Following her successful debut with the Chicago Civic Opera Miss Samoiloff was engaged by Ottavio Scotto for the season at the Royal Opera House in Rome (March-April, 1928) and for the one at the Colon, Buenos Aires (May-August, 1928).

Available for Concert Only October, 1928

Miss Samoiloff Is a Product of the

## EMILIO ROXAS

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703 Steinway Hall, New York

Personal Representatives: { Bruno Zirato, 322 West 72nd St., New York  
Emilio Roxas, 703 Steinway Hall, New York

## Pittsburgh Hears Symphony Forces "Hymn of Jesus" Founder Honored

Minneapolis and Local Forces Also  
Join in Performing Ninth  
Symphony

PITTSBURGH, Feb. 22.—After giving a concert for children on the afternoon of Feb. 9, the Minneapolis Symphony Orchestra, led by Henri Verbrugghen, joined forces with the Mendelssohn Choir of Pittsburgh, under Ernest Lunt, in excellent concerts on Feb. 9 and 10. The same program was given on both occasions. It consisted of Gustav Holst's "Hymn of Jesus," a novelty here, conducted by Mr. Lunt, and Beethoven's Ninth Symphony with Mr. Verbrugghen directing. The chorus was exceptionally fine. Soloists were Jeanette Vreeland, Nevada Van der Veer, Judson House, and Fraser Gange all sang admirably.

A striking success was scored on Feb. 13, when the Y. M. and W. H. A. presented Sigrid Onegin, contralto, in recital in its own Hall. Mme. Onegin offered a program consisting of works by Gluck, Purcell, Arne, Hugo Wolf, Isquard, and Mahler. The opulence of her tones, and her artistry made this event outstanding. Franz Dorfmueller, at the piano, was excellent.

### Paderewski Conquers Again

Another conquest was won by Paderewski in his recital in Syria Mosque on Feb. 14. Playing a conventional program of Schumann, Beethoven, Schubert, Chopin, and Liszt. Paderewski once again entranced his hearers. May Beegle was the local manager.

In Carnegie Music Hall, on Feb. 9, Miss Beegle presented another giant of the keyboard in the person of Sergei Rachmaninoff. In a program of Beethoven, Liszt, Chopin, Medtner, and Rachmaninoff, the Russian composer-pianist was in his element.

The Brahms Trio, consisting of Ralph Lewando, Selmar Jansen, and Joseph Deryn, recently gave a fine program at the Y. M. and W. H. A., offering an apt list that appealed strongly to the audience.

The Musicians' Club of Pittsburgh held its monthly meeting on the 10th, in the Carnegie Institute of Technology. Dr. Max Scheon spoke on psychology as related to music.

The Tuesday Musical Club gave a program of opera music in Memorial Hall on Feb. 14.

Elford Caughey was heard in a harp recital in the Fillion studios on Feb. 16. The assisting artist was Oscar Helfenbein, pianist.  
WM. E. BENSCHWANGER.

Concert In Memory of Leopold  
Damrosch Conducted by His  
Son Walter

In memory of the founding of the New York Symphony Society fifty years ago by the late Dr. Leopold Damrosch, his son, Walter Damrosch, mounted the podium in Carnegie Hall Friday night, Feb. 10, to lead the orchestra in his first engagement as "guest conductor." The occasion was a memorable one on many counts. Not only did it mark the golden anniversary of the Society (which will in reality date Nov. 9 next) but it honored the memory of Dr. Leopold Damrosch as a composer, and saw the baton once again in the hands of the man who has guided the destiny of the famous orchestra for the past forty years.

### A Distinguished Audience

Many guests of honor were present to join in the celebration, among them five of the remaining six members of the first audience which witnessed the symphony's beginning: Miss Marie von Heimbürg, sister-in-law of the founder; Mrs. Mary Flint, veteran music critic; Albert J. Weber; Fred H. Comstock and Mrs. Otto Deis. Ernest Urchs, the sixth member, was prevented by illness from attending. One player who was in the original group, was given a seat of honor in the viola section: Naham Franko, eminent musician and conductor.

### A Sincere Tribute

The great assemblage which filled the hall rose in respect and admiration for the conductor emeritus, now the "guest," when he appeared on the stage, feeling that a tribute was due to him as well as to his father, who bequeathed a legacy to his son of work only begun. That Walter Damrosch has "carried on" ably and inspired was obviously the opinion of his audience.

The music needs no critical comment here. It was performed in a thoughtful, loving manner, and the orchestra and conductor gave every ounce of interpretive power to the program, which included Dr. Damrosch's "Festival Overture," his arrangements of Bach's Air in C and Gavotte in D and Schubert's Military March, and the Fifth Symphony of Beethoven, which was played on the occasion of the first concert.

Dusolina Giannini, soprano, was the soloist, singing with warm and lustrous voice an air from "Sulamith." Dr. Damrosch's Cantata, which was first produced by the Oratorio Society in 1882.

## HOME, SWEET HOME

(Continued from page 9)

"the depressing influences of the sky and air were in harmony with the feelings of solitude and sadness which oppressed his soul. From the windows of his lodgings in the upper story of a house near the Palais Royal he looked out upon the happy throngs on the streets below and the words came tumbling through his mind and he jotted them down on paper."

He had been working upon a translation of a French play called "Clari," for the manager of Drury Lane, at the time and the poem, with the music by Sir Henry R. Bishop, was inserted into the play.

Sir Henry Bishop has crossed over from London to Paris and he and Payne had gone together to see Rudolph Kreutzer's three-act ballet pantomime, "Clari, or the Promise of Marriage," an adaptation of which Payne had already finished and was then being produced at the Surrey Theatre in London.

Bishop thought that the pantomime also had possibilities for an opera and suggested that Payne rewrite the script for that purpose.

### "The Story of Clari"

The story of "Clari" briefly concerns the love affairs of an Italian nobleman who seduces a young peasant girl under a promise of marriage and takes her to his villa, where she begs him to have the wedding ceremony performed. He urges her to remain on his terms. She disdains his offers and makes her escape back to the home of her parents. The noble suitor follows her and offers his hand in marriage and is accepted.

It was into such a situation—the longing of the peasant girl for her childhood home when she finds she has been deceived—that

"Home Sweet Home," so admirably fitted, and Payne dropped it into his manuscript.

The writing of the music for the poem also has an interesting history. Several years before writing the music for "Clari," Sir Henry Bishop, while engaged in arranging symphonies and accompaniments for Goulding's "Melodies of Various Nations," had been unable to find a Sicilian air for the volume and decided to compose one himself. He selected Thomas Bayly's poem, "To the home of my childhood in sorrow I came," wrote a melody for it, and inserted it in the volume as a Sicilian song.

His ruse was detected however, and later he had to admit that the music was his own. It was this same melody which he used for Payne's poem, and being exceedingly partial to it himself, he repeated it again and again as a refrain throughout the opera, thereby fixing it in the minds of his audiences. Later he used the same theme as the subject of an opera which was known by the name of "Home Sweet Home."

Payne and Sir Henry Bishop had written the greatest song hit of the age, but neither of them profited by it although the publishers of the song amassed a small fortune, more than 100,000 copies being sold during the first year. Bishop got only twenty pounds for his share of the work. Payne was promised twenty-five pounds on the twentieth consecutive night of the performance of his play; but as the play was put on at the end of one season, to be resumed at the next, the performances were not consecutive—they couldn't be—and he was thereby cheated out of his remuneration. The publishers did not even send Payne a copy of the song, and his name was left off the published sheets throughout most of entire edition.



## STEFAN SOPKIN Violinist

New York Recital—  
Town Hall—Jan. 28, 1928

AMONG THE OUTSTANDING CONCERTS OF YESTERDAY'S CROWDED SCHEDULE WAS AN AFTERNOON RECITAL BY STEFAN SOPKIN, THE VIOLINIST. His mastery of strings and bow was revealed in a new sonata by Slavensky.—*New York American*.

MR. SOPKIN PLAYED IN A CORRECT, SERIOUS, MUSICALLY STYLE, his intonation was exceptionally good. He had to respond to applause by adding to his printed list.—*New York Sun*.

HIS RECITAL WAS PUNCTUATED BY MOMENTS OF FINE COLOR AND TONAL BEAUTY.—*New York Herald-Tribune*.

HE PERFORMED WITH TRUE TONE BACH'S G MINOR SONATA FOR VIOLIN ALONE. He brought out some unusual modern works.—*New York Times*.

## Echos of last season

He has a singing tone at his command.—*N. Y. Times*.

He juggles harmonics like smooth round balls.—*New York World*.

Artistic intelligence, fervor, discrimination.—*N. Y. Herald-Tribune*.

Draws from the violin a tone of rich warmth and glow.—*Boston Transcript*.

Grasp of the music, poetic feeling.—*Chicago Post*.



Baldwin Piano

"IN METICULOUS DAINTINESS AND PRECISION, RALPH LEOPOLD'S PIANISM SEEMED REDOLENT OF MID-VICTORIAN FLOWER GARDENS."—NOEL STRAUSS, *N. Y. Evening World*.

**RALPH**

# LEOPOLD

**AGAIN SCORES TRIUMPH**

Town Hall, New York, February 9

"FINE  
MUSICIANSHIP"

—Times

"DELICACY AND  
GOOD TASTE"

—Telegram

"NOTABLY  
SKILLFUL"

—Herald Tribune

"FINE-SPUN  
READINGS"

—Evening World



Photo by Morse

RALPH LEOPOLD, EMINENT PIANIST.

"TECHNICAL  
FACILITY"

—American

"CLARITY AND  
MUSICAL  
INTELLIGENCE"

—Sun

"TOUCH RICH  
IN NUANCE"

—Staats-Zeitung

CRITICS PRAISE SKILL OF AMERICA'S FOREMOST WAGNERIAN EXPONENT  
Comment of the Press, Feb. 10, 1928

**New York Times**

"A pianist who on many occasions has won the favor of concert audiences with his artistic playing. His playing showed fine musicianship and command of sympathetic tone color."

**New York American**

"Ralph Leopold again demonstrated his superior talent for the instrument and its music. He has a large measure of technical facility, tone of unusually fine texture and refined musical sensibility."

**Herbert F. Peyser, New York Telegram**

"The delicacy, good taste and eminent gentility of Mr. Leopold's art have been familiar for many years, and they never fail to exert a wide appeal. Then, too, the young pianist has in recent seasons gained many followers by his skilled achievements as a Wagner transcriber (his Wagnerian erudition is uncommonly searching and extensive). A matter of engrossing interest was Mr. Leopold's resuscitation of Grieg's fine "Ballade"—that ingenious series of robust and poetic variations upon a Norse melody of melancholy cast, which represents Grieg's most ambitious and successful pianistic flight."

**New York Sun**

"His style had clarity and much intelligence. His reading was greatly enjoyed by his many listeners and so he added a Chopin nocturne as an encore. His

delivery of the Grieg ballade was artistic and musical and the same comment applies to the Scriabin "Poeme Satanique." His playing of the Satanic poem was so much liked that he added an encore. He has never appeared here in his delivery in a more favorable light, if as favorable as he did. There was a constant regard for good piano tone, high technical standard of finger work and a clear conception of the content of the music he interpreted."

**New York Herald-Tribune**

"Ralph Leopold, a pianist who is not a stranger to our concert stage. Mr. Leopold's playing was notably skillful and fluent, free from hardness or overwrought fortissimos. Jongen's Walloon Rounds were pleasantly tuneful."

**New York Staats-Zeitung**

"This serious and assiduous pianist gave his recital which brought the artist a very honorable success. Mr. Leopold possesses an unusually broad musical intelligence combined with a touch rich in nuance and a very clean technique."

**Noel Strauss, Evening World**

"In meticulous daintiness and precision, Ralph Leopold's pianism seemed redolent of mid-Victorian flower gardens. The mild refinements of his style would doubtless have enraptured the delicate ears of those days of tinkling, square keyboard instruments. Doubtless also the severe music tutors then rampant would have nodded approvingly at the strict, unswerving course of Mr. Leopold's rhythms and the many niceties of his fine-spun readings."

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## A Louisiana Lady Tells Why She Sings

"THE Lady from Louisiana," as that refreshing young woman, Edna Thomas, styles herself, brought a lot of



Edna Thomas, Singer of Southern Songs.

Southern charm to this metropolis the past month, and revived even the jaded critics

with her singing of spirituals and other delightful bits of song from her native haunts.

Any dubiety expressed previously as to the wisdom of a woman singing spirituals was entirely dispersed after her three concerts, and no one who heard her raised any objection to her singing them for years and years to come. The only wonder remaining in anyone's mind is the desire to know how Miss Thomas ever began this specialty of hers which has won her a distinction all her own. Our curiosity on this point prompted us to enquire the reason in a recent interview with the singer.

### Likes "Straight" Work

"I began to sing spirituals," she explained, "because I heard them so badly done one time. I thought to myself: 'I can sing those songs better than that woman with the Philharmonic Orchestra!' and so I started. Now it is my specialty, and I find it hard to sing anything else. I had really rather do straight concert work."

Miss Thomas had never appeared professionally previous to her inauguration of the songs of her Southland, she declared.

"I don't care at all for opera, but I love concert work and lieder," she continued. "Some day I'm going to sing them."

"No, I am not married. It would take a better lariat-thrower than Will Rogers to rope me. I wouldn't give up my singing in any case. I believe a woman is capable of succeeding in the two fields: an outside interest and a home."

### Winnipeg's Schedule

#### Florence Austral and Amadio Head Concert List

WINNEPEG, Feb. 22.—The fifth program of the Celebrity Concert Series was given by Florence Austral, soprano, and John Amadio, flutist, in Central Church on Feb. 6. Mme. Austral thrilled her audience with a voice of marvelous power. Her program contained "Dich Theure Halle" from "Tannhäuser"; "Leise Leise" from "Der Freischütz," and songs by Brahms, Strauss, Cyril Scott, Frank La Forge and David.

Mr. Amadio was received with enthusiasm. Outstanding was his playing of the Sonata No. 4 for flute and piano by Bach. Fred M. Gee was the excellent accompanist.

Digby Tomlinson, blind pianist, gave a fine program in the Marlborough Hotel on Feb. 7, under the auspices of the Canadian National Institute of the Blind. Clara Bull Waller, soprano, was the assisting artist; and Mrs. J. B. Coyne the accompanist.

Norman Wilkes, English pianist, was the guest artist of the Women's Musical Club on Feb. 6 in the Fort Garry Hotel Concert Hall. His program included sonatas by Mozart and Beethoven; a group of Chopin, and music from the pens of Debussy, Korngold, Albeniz and Cyril Scott.

Mr. Wilkes also gave a program in Young Church on Feb. 9. M. M.

#### New Orleans Forms String Quartet

NEW ORLEANS, Feb. 22.—The New Orleans String Quartet, a new chamber music organization which plans to present a series of three concerts in March and April, gave an audition to prominent musicians of this city on Feb. 11. The quartet's personnel is: Albert Krist, Jr., E. E. Schuyten, Carl Mauderer, Perez Sandi. W. M. S.

### About the Costanzi

(Continued from page 3)

The most important work is that carried out on the stage which will be one of the most modern in the world. As a fact, the delay which has taken place in the decision to give Rome a theatre worthy of the capital of Italy has had its uses. There was nothing modern on the stage. There was no difference between the Costanzi and the smallest provincial theatre, from the point of view of the perfection of technical plant. Wood, rope, cardboard. This work has been supervised by Pericle Ansaldo, son of Giovanni, head machine man of the Scala. Ansaldo has transformed the stage according to the principles of the most modern theatre technique.

For a long time it was thought and said that the stage of the old Costanzi was not very suitable for great spectacles. This is a mistake. It is one of the largest in Italy. Ansaldo has given it a semirigid panorama of his invention, which will give the impression of even greater size. The panorama consists in a concave surface which causes

### Asks Phonograph Wills

#### Marie Morrissey Has Suggestion for Last Testaments

A novel proposal of special interest to the legal profession has been submitted to the Brunswick-Balke-Collender Company, by Marie Morrissey, Brunswick artist and concert singer.

Miss Morrissey proposes that wills be recorded on gramophone discs in the voices of the parties making the wills. The genuineness of a voice would be properly attested before recording, and properly witnessed, thus avoiding the possibilities of forgeries or other frauds.

Miss Morrissey has advanced her suggestion to a number of lawyers who have promised to examine the many legal complications that would ensue from such a step.

"Not the least interesting part of my plan," Miss Morrissey says, "is the fact that the voice of the dead would be preserved and prove a source of great satisfaction to the kinfolk and heirs, as well as serving as a precautionary safeguard in the execution of perhaps the most important of all legal documents."

### Artists Sign With Victor

The Victor Talking Machine Company, through Walter W. Clark, head of the artist and repertoire department, announces the following artists have been signed to record for the company: Sigrid Onegin, contralto; Giacomo Lauri-Volpi, tenor of the Metropolitan Opera Company; Fanny Brice. Contracts renewed by the Victor Company include those with Pablo Casals, 'cellist; Giuseppe De Luca, baritone of the Metropolitan Opera Company; Renée Chemet, violinist; Giulio Setti, chorus master of the Metropolitan Opera.

an illusion of infinity, giving greater diffusion of the waves of sound. The firmament is painted on the panorama to give night scenes a more real effect of starlight and also a very real movement of clouds across a stormy sky.

The scenes will be shifted automatically. The most modern and original plant has been chosen for lighting. The regulator of the Royal Opera House will be the greatest of all theatres, and will even exceed that of Hamburg Theatre which has a regulator of 180 resistance, whereas this has 260 and makes the most varied combinations of lighting possible. All the accessories have been demolished from the sides of the stage, thus obtaining ample room for the movement of crowds, and two ample galleries have been built.

The halls for the crowds and the numerous dressing rooms, provided with baths, are independent of the stage; thus at the end of each act the stage remains free and the scenes can be rapidly and conveniently changed. There is a safety curtain to hermetically close the arch of the stage. This season the floor of the stage will not be moveable, but next year the stage will be divided into sections hydraulically moveable so as to raise or lower the scene according to need.

### Clubs Give Program Kansas City Events Include Spanish Concert

KANSAS CITY, KAN., Feb. 22.—At a program of the music department of the Council of Clubs, Feb. 15, the music was furnished by Ethel Temple Lavers, harpist; Floyd Townsley, tenor; and a string trio—Joyce Bishop Andrews, Beatrice Marden Kingman, and Lucy Parrott.

A Spanish program was given in the Chamber of Commerce Hall on Feb. 8 by the Mozart Club. Those appearing were Mrs. L. A. Wickliffe, Mrs. J. A. McGuire, Sara Jean Greist, Esther Van Deman, Louise McGan, and Margaret Felt.

Kansas music and Kansas composers were featured at a meeting of the MacDowell Music Study Club on Feb. 6.

### Fox Theatre in Washington Named for Metropolitan Season

WASHINGTON, Feb. 23.—The new Fox Theatre is mentioned as a probable home for the four Metropolitan Opera performances to be given on April 18, 19 and 21. This house, which is a part of the National Press Club Building, has been leased by William Fox, motion picture director, for a number of years. It seats approximately 5,000 and has an ample stage.

D. De M. W.

### Diva Says Farewell to Los Angeles

LOS ANGELES, Feb. 14.—Ernestine Schumann Heink gave the first of her two farewell concerts in the Philharmonic Auditorium on the evening of Feb. 7, singing to a capacity audience.



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Sollitt

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Demonstrated anew the refined musicianship of this accomplished young artist. She has a tone of unusual fulness and appeal, her phrasing is of marked fluency, and she has a technique to be envied—the kind that impresses without obtruding. She scored a distinct success.—*New York American*.

Mrs. Sollitt displays finesse in Town Hall recital. Again disclosed qualities of value on the concert platform. Mrs. Sollitt has taste and discretion, fine feeling and technical fluency. She is essentially an etcher in tones.—*New York Herald Tribune*.

Has a musician's understanding of the various schools represented on her list. Cordially received by a friendly audience.—*New York Times*.

Good tone, good pedaling, nice finger work, and earnest purpose lent pleasing quality to her work. The audience was responsive.—*New York Sun*.



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GLENN DILLARD GUNN

*Chicago Herald and Examiner*

"Overshadowing all else was Georges Baklanoff."—*Boston Post*.

"There is not a moment on the stage when he is not dramatically significant."—*Boston Herald*.

"The presence of Baklanoff lends artistic 'tone' to any performance."—*Chicago American*.

"This Russian baritone's personality is one of the most alluring that has ever crept into the theatre."—*Chicago Journal*.

"The applause which followed his singing reached the volume of an ovation."—*Washington (D. C.) Star*.

"Mr. Baklanoff is an artist of great stature who can toss off the 'Otello' Credo with the same ease as, for instance, Respighi's 'Nebbie,' never altering his placid posture, but covering a huge score of interpretations with the finely adjusted singing mechanism in his throat. He sang Russian, Italian, French and English with perfect facility, always intelligent, always artistic and with no adventitious devices whatever to aid his song. There is none of the oiliness of Southern voices in him; he cannot reach the emotions that way. Yet reach them he does, in terms of art alone."—*The Detroit News*.

"As distinctive an artist in the singing of songs as he is in the lyric portrayal of character."—*Chicago Daily Journal*.



With  
EUGENIA VANDEVEER  
Soprano

"Whatever he sang was generally temperamental, with a good deal of the same sort of personality that made him attract attention as soon as he stepped upon the operatic stage."—*Chicago Tribune*.

"He is ever an interesting artist. Nature gave him a voice of great beauty, and he has learned to make it serve his artistic purposes most admirably. . . . The public was delighted and recalled him time after time and insisted upon many encores."—*Chicago Evening Post*.

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### What Is Heard by Those Who Listen In

(Continued from page 8)

from Handel's "Semele." Raymond Harrison sang the vocal part of the organist's Pastorate with nicety and poise. The Pastorate incidentally proved to be a praise-worthy bit of writing with orthodox albeit colorful harmonies, and with a lovely cantilena for the voice.

**All American Program** (Maxwell Hour, WJZ and Blue Network, Feb. 16). This broadcast had its featured soloists, Helen Clark, mezzo-soprano; Wilfred Glenn, bass; (substituting for the promised but indisposed Elliot Shaw) and Willard Robinson, Negro tenor. The much over-worked "My Heart Stood Still" from the musical comedy "A Connecticut Yankee" was rendered with much sentimentality and in an authentic musical comedy vein by Miss Clark and Mr. Glenn. The contributions of Mr. Robinson both as composer and singer were disappointing. The tone of his piano accompaniments to his own "Truthful Brown" and "Devil Afraid of Music" was of more merit than either his writing or vocal efforts.

The full-bodied orchestra, led by Nathaniel Shilkret, played with decorum and competence in "Deep Wood" and "To A Wild Rose" from Mac Dowell's Woodland Sketches. As arranger, and as conductor Mr. Shilkret won laurels with his settings to three familiar spirituals, namely "I'll Hear The Trumpet Calling," "Heab'n" and "Nobody Knows the Trouble I've Seen."

**Irma Hater** (WRNY, Edison Ensemble, Feb. 14). A pianist of parts is Miss Hater. She possesses a rounded tone and ample technical equipment to convey it in all its characteristics to those who lend ear to her endeavors. Chopin's Nocturne in F Sharp Major was delineated with a singing tone and presented with neat proficiency, in which the elusive shimmering glow of the work was always in evidence. The Scherzo from Tchaikovsky's Petite Suite in the modern manner was pounded out with disconcerting force. This may have been the author's intent, in which case the pianist simply followed notations

## NEW YORK AND THE SPUTTERING KRENEK FIREWORKS

(Continued from page 5)

to offset this obvious disadvantage, the young composer granted frequent interviews, with the result that Vienna soon came to know all about his career and his work.

"My master," related Krenek in one of his interviews, afterwards endorsed by him as being authoritative, "was Franz Schreker. I began my studies under his direction at the Vienna Conservatory of Music, and when he went to Berlin as head of the Hochschule, I followed him as one of his 'faithfuls.' It may be therefore readily perceived that I am an exponent of the so-called modern school, which does not mean, however, that I in any way care to identify myself with the modish musical theories of the moment. I pride myself on listening modernly, and therefore wish to compose modernly, and this signifies nothing else but the fact that I feel myself to be a child of the times. Anyway, I haven't much use for theories. Particularly when one cannot explain them. Occasionally I find myself identified as being one of the 'atonalists.' Probably I shouldn't object to this, if only someone would be so kind as to make clear to me what is really meant by this word: atonal. As I have failed thus far to find anyone who can clear up this mystery, I prefer to remain just a plain musical person, who gives out what he feels he must, without letting himself be influenced first of all by theories.

"I've turned out quite a bit in the way of compositions. Symphonic music and four operas. When I look back over what I have created so far, I seem to sense distinctly what the development of my spiritual side has been insofar as music is concerned. This development goes hand in hand with the peregrinations of my physical being. Vienna, Berlin, Paris—this travel route during the first years of a composer's career cannot be discounted as being absolutely without significance. From Vienna I derived a naturally happy nature, in Berlin I learned the meaning of earnest study, but in Paris I discovered that art isn't so all-important as the German makes it out to be. I desire no misunderstanding, and therefore assert at once that I look upon art as an element of life similar in importance to all the others.

For this reason art should not be treated with too heavy an emphasis, but rather simply and without overdoing. Genuinely productive creative work in art is based on the supposition that success will crown the effort. If one goes about it with earnestness and with all one's soul, why then this earnestness will prove its own reward, and in the end one will be taken seriously. With this in mind I strive constantly for success, without bothering about anything else, which is perhaps best demonstrated when I tell you that I had to write three operas before I was able to arouse pleasure with the fourth.

"In three operas: 'Der Sprung über den Schatten' ('The Leap over the Shadow'), 'Zwingburg,' and 'Orpheus and Eurydice' I worked in collaboration with librettists, principally with Franz Werfel and Koloschka. For 'Jonny,' my fourth opera, I wrote my own text. The idea of this cosmic music maker had been with me as far back as I can remember, but it was during my sojourn in Paris that my eyes became really opened to the possibilities of this Pied Piper who strikes up the note of the times for mankind. And this music maker must also be a child of the times, he must wander among us as one of us. Perhaps it amounts to this: I wanted to get away from the historic conceptions, I didn't wish to compose a costume until I had tackled and expressed the purely human element in my music. A purple coronation mantle generally distorts one's perspective. A tuxedo is far closer to our idea of things. Nor does the music appropriate to such attire have to be discovered. Jazz reverberates through the atmosphere of our days. It is this very jazz which in all seriousness offers the possibility of developing a musical art form from contemporary existence."

"Jonny spielt auf" was produced for the first time in Vienna on New Year's Eve, with a notable cast. Jerger, the highly talented and handsome young barytone of the Staatsoper, sang the title role, and is reported to have scored a splendid personal success. Vera Schwarz was the Anita, and Elisabeth Schumann the Yvonne. Pataky sang the tenor role of the composer Max, while Duhan portrayed the violin virtuoso Daniello.

### Metropolitan Opera Plans Go Completely Astray

(Continued from page 1)

#### The Urban Plans

And then the formal estimates for financing the project were made, and proved "considerably more costly than we had been led to believe on the basis of informal estimates, and not feasible from the financial point of view without material modifications."

And then came the Joseph Urban plans, calling for a democratic house seating 1,800 more listeners than the present house and giving less attention to the box holders, which brought the subscribers to express even greater doubts about the project to which they had given their general approval.

And then it was discovered that the roar of the elevated train could be heard while looking at the proposed site—something distinctly distasteful, to the minds of the box holders who still look upon the opera as a social fixture rather than a democratic place to hear music—and this, added to the relatively lessened importance of the box holders in the new scheme of things, the difficulties of financing and the general feeling of disharmony between the two corporations involved, seemed to seal the fate of the opera house question more or less definitely. This was especially so since Mr. Kahn, although still maintaining the necessity for bigger and better opera production facilities, with adequate dressing rooms, facilities for modern scenic demands, and other modern conveniences behind the curtain, announced that he would not undertake the erection of a new opera house without the co-operation of the present parterre box holders of the Metropolitan.

Hence it is all up in the air again, if anything a little further than ever before. There isn't even a proposed place to which the Metropolitan Opera Company of New York may jump. We suspect, however, that after Mr. Kahn's venture has died down that the conservative element may eventually evolve some solution of what will soon be an imperative demand for new opera quarters.

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## EUNICE HOWARD Pianist

### Some Recent Press Notices

#### Chicago Evening Post, Hackett—

"A good equipment."

#### Chicago Daily News, Rosenfeld—

"Miss Howard exhibited a technique which was fluent and a power which was at times voluminous."

#### Chicago Herald and

Examiner, G. D. Gunn—

"Eunice Howard pleases in recital. Pianist who has a rare feeling for the acoustic effect which her instrument commands in such variety. Heard in the Paderewski variations and Beethoven Pastoral Sonata. One admired her technical facility and her well planned phrasing."

#### Chicago Tribune, DeLamar—

"Eunice Howard, pianist, played at Kimball Hall last evening in a manner which compelled recognition of excellent qualities."

#### Chicago Music News—

"Miss Howard has a surprising easy manner of playing. She sits quietly at her instrument and seems to embody an enormous power in her hands and arms, which she uses with a charm and grace that makes one almost forget the technical intricacies of what they are saying, while she produces a tone of vibrant beauty."

#### The New York World—

"She played her selections with light romanticism and competent technique."

#### New York Times—

"Miss Howard displayed a firm, well balanced technique, freedom of movement, beautiful tone and considerable fire and expression."

#### New York Herald—

"Miss Howard proved a most proficient pianist, with thorough technical confidence and digital dexterity, a very pleasing tone and ample expression."

#### Dayton Journal—

"Has acquired an enviable technique, clear cut tone, vigor of execution and a decided feeling for beauty in delicate phrasings."

#### Dayton Daily News—

"Played with splendid force and skill and proved conclusively before the concert was over how well she appreciates the effect of shading and the precepts of her various masters who have brought her to this success. The audience was warmly enthusiastic of the interesting program, which was rich in color and especially well presented."

#### Dayton Herald—

"Opening with the Paderewski Variations, Miss Howard at once established herself on a sound musicianly basis—the quality in general bespoke a fine understanding of playing and program making. The Beethoven Sonata Op. 28 was delightful to hear, Miss Howard being peculiarly fitted for playing just such a number as this. She fulfilled the role with authority. The Chopin pieces were exquisitely played with the polish and restraint of the virtuoso. This recital by a Daytonian was a credit to the art of the city."

#### Plainfield Courier News—

"Miss Howard brings to the concert stage a flawless technical equipment and a poetic and dynamic tone coloring throughout her work."

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Steinway Hall

New York City

# Toscanini Plays a Beethoven Symphony

By IRVING WEIL

(Continued from page 7)

delphia but he stuck to it and thus finally made its performance possible in New York, the first it has had in America. Mr. Reiner's part of it was a splendid piece of nimble and forcible interpretation. And Mr. Bartok, at the piano, was undaunted by the ferocious demands his own music made on him.

It doesn't appear to be needful to discuss the rest of this Hungarian music, for none of it was of striking importance. The "Two Pictures" of Bartok bear the sub-titles, "In Full Bloom" and "A Village Dance." Both are cleverly orchestrated, the dance especially so. The two pieces were interesting in that they showed the Bartok of twenty-nine to be here and there the little brother to the Bartok of forty-seven.

## Mr. Toscanini Flouts the Commentators and Plays Beethoven As Beethoven

PHILHARMONIC ORCHESTRA. Arturo Toscanini, conducting, Carnegie Hall, February 16. Overture in the Italian style.....Mozart Symphony No. 4, in B flat....Beethoven "Daphnis et Chloe," Suite No. 2....Ravel Symphonic Poem, Juvenius.....di Sabata

Last Thursday a week brought us once more to an evening with Arturo Toscanini and the Philharmonic Orchestra, an evening that at times beat with high pulse or again quieted into a serene contemplation of pure beauty. It was the first disclosure thus far this Winter of the great Italian becoming thoroughly himself. Now at last there was something for him to spend himself on and there emerged both the Toscanini of the caressing touch and the Toscanini of electric fervor. The one dealt almost exclusively with Beethoven and the other with Maurice Ravel. Of course, there were numerous other Toscaninis apparent in each, for this conductor waves a hydra-headed baton; but it was the winningly gentle aspect of his Beethoven and his galvanically dramatic Ravel that one carried away as one's chief impressions.

This Beethoven was the Beethoven of the Fourth Symphony whilst the Ravel representation was the second "Daphnis and Chloe" suite. The evening also held Mozart's "Italian" overture as its beginning and for finale Vittorio di Sabata's "Juvenius." The last is a rubbishy imitation of Richard Strauss but Mr. Toscanini must have a friendly feeling for it since he has played it here before a number of times in other seasons. The "Italian" overture is the too facile Mozart and takes its place among those innumerable items of the Köchel catalogue that are as alike in quality, or lack of it, as a row of dominoes—they differ only in spots.

It was the Beethoven symphony and the Ravel suite that set off the concert in high relief. The symphony is one of the stepchildren among the nine or, as Mr. Gilman more aptly put it in his notes on the programme, the Cinderella, lovely and neglected. It is neglected probably because it offers little to an orchestral conductor to get excited about and what is the use of making motions with a stick if you can't get excited over it. Mr. Toscanini, however, reserved his ebullience for Ravel and was content to touch Beethoven's Cinderella as though with the wand of the good fairy in the story, so that she smiled bewitchingly in her pretty finery, golden slippers and all.

Many commentators, some of them with names one is supposed to be considerably awed over, have found vastly more than a demure Cinderella in the Fourth Symphony. The doctors, as always, disagree confusingly. Schumann thought the music Greek in its significance—"like a slender Greek maiden"; but Schumann's irrepressibly romantic impulses are to be taken with, at least, hesitancy. His keenness as a critic rests nowadays chiefly on his discovery of Chopin, but when one remembers that he discovered him in the variations on the "La ci darem" out of Mozart's "Don Giovanni," one is not only a little aghast but likewise prepared for Schumann's many other discoveries that didn't turn out so well. If there is genius in the "La ci darem" variations, everybody has by now agreed to let it go at that and play something else. If the Fourth Symphony is Greek, then "Oedipus Tyrannus" is Gothic.

Berlioz, who was never easy in his critical mind anywhere merely between heaven and hell, clambered up his always handy Jacob's ladder of hifalutin and characterised the Fourth Symphony as the song of the Archangel Michael—a bit reckless, one should

say since, judging by Berlioz's own music, his acquaintance with Michael's was infinitesimal.

Others, but notably not including the sane Alexander Thayer, have found a passionate love tale in the symphony, chiefly because, at the time it was written, Beethoven's life-long affection for Therese von Brunswick reached its highest intensity. Also, dating from this time, there are the three well known love letters, the expression of a man so deeply agitated by his feelings as to be all but incoherent.

Sir George Grove is the chief culprit in fashioning the legend that makes the symphony the counterpart in music of these love-letters. But in the next breath he endows it with a "capricious humor," and if there is anything in the world that forever eluded Beethoven when he was in love, it was humor. All his love affairs were tragic, because they were doomed to frustration, Beethoven being the poverty-stricken commoner and the peculiarly sensitive and socially gauche person he was. But all other matters aside, Beethoven's music, with only trivial exceptions, was something apart from occasion, something outside the facts of his life. Some of his blackest hours found him writing some of his gayest pages. The experience, indeed, is so familiar in the history of most creative genius as to be a commonplace of biography.

Mr. Toscanini (to get back to him) found neither a passionate love story nor capricious humor nor even unwonted gaiety in the Fourth Symphony, and one was inexpressibly grateful that he didn't. He did find mystery in it—the mystery of all great beauty and especially of so much of Beethoven's. He found an expectant and somewhat yearning light-heartedness in it, deep tenderness touched with the wistful, and a kind of anxious but joyous content. He kept the whole work within this emotional gamut and it was pure beauty as it came from his hands—neither romantically sentimental, nor Greek nor archangelic, but simply Beethoven.

Ravel's "Daphnis and Chloe" was a far, far different matter, and this was Toscanini at least open to question. The music, originally part of a dance-pantomime, becomes a tone poem without its stage action, readily enough followed with a very little help from an explanatory programme note. It opens with a mood picture of sylvan daybreak, reveals the awakening of Daphnis and his despairing search for Chloe; her appearance and disclosure of the intervention of the god, Pan; the reunion of the lovers surrounded by shepherds; their miming of the story of Pan and Syrinx and a closing dance that touches orgiastic heights—or depths.

Ravel wrote the piece nearly twenty years ago and the thought of Debussy inevitably passes through one's mind as one listens to it. The influence of Debussy on Ravel at this time is evident enough but there is so much of Ravel himself in the music that it keeps its feet on its own account.

It is a treatment of the lovely story of Daphnis and Chloe in what has come to be known as the impressionist style. It has little or nothing to be known as the impressionist style. It has little or nothing to do with the quality of the tale as it is found in Longus Sophista, the fourth century Greek who seems to have invented it and of whom, in the careless fashion posterity has, nothing is now known—not even that his name was really Longus. The original story is Boccaccian, or Rabelaisian in the way it makes free with a boy-and-girl love affair. But Ravel's handling of it is, at least to our own mind, much more like that of Walter Pater, in the version he has made an interlude in "Marius the Epicurean."

Mr. Toscanini played the piece as though he might have had Longus in mind, let Ravel think what he chose about it. He swept aside its veiled and at times purposefully vague scheme of expressive intent and brought it all out into the open. Its half-lights became sharply illuminated, its suggestion patent instead of implied. Daphnis and Chloe were two exuberant and zestful creatures quite without reticences.

Accordingly the dance at the end became a fitting denouement to the passion of the youthful lovers. Usually conceived as moving cumulatively to a single supreme crescendo, Mr. Toscanini broke it up into something like a half dozen climaxes of erotic excitement, ending it at last in a close that was overwhelming.

It was, perhaps, Ravel put back on the stage, as though Mr. Toscanini were performing the ballet instead of merely playing the music. No one can reasonably quarrel with him over that—except possibly Ravel

himself. However, anyone may have his preferences and our own happen to fancy Daphnis and Chloe with a few figleaves over their emotions—for the same reason that we believe Walter Pater's untroubled tale incomparably more beautiful than that of Longus.

## Martha Graham Dances

THOSE decidedly worthwhile concerts at ridiculously low prices that are being given in Eva Le Gallienne's Civic Repertory Theater on Sunday evenings saw the advent of Martha Graham on Feb. 12. Of course she is not dancing so much these days as that she is offering poetic expressions of life or, as in Satie's "Tanagra," wherein she describes marvelously life-like figures of the figurines that have come down to us from that Boëtian town. Against the pillared light, suggestive of Greece, Miss Graham, wrapped in the soft reddish-brown clay-colored folds of her drapery wove an astonishing number of the delightful figurines with utmost skill.

Other numbers included interpretations of Handel's Dance Lente, Scriabin's "Poeme Ailé," "Fragilité," the latter reminding somehow of Schnitzler's "Reigen," and "Désir," with its orchidaceousness hidden by a pure white enveloping cape. There were Ravel's light and airy Valses, Defosse's Cancion, Horst's Chinese and East Indian Poems with flute accompaniment by George Possell. Then there was her seemingly mediaeval "Lucrezia" by Debussy, and Bloch's "Contrition" given with all the vehemence of a Greek tragedy. Miss Graham's interpretation of Honegger's "Revolte" was expressed as an angular, brittle, spasmodic force.

Louis Horst accompanied Miss Graham and also rendered piano soli by Scriabin, Ilgenfritz, Debussy, Zechwer and Gershwin. George Possell, flutist of the New York Symphony, also played soli by Mouquet and by Vidor. Both he and Mr. Horst favored the audience with encores.—I. L.

## Mr. and Mrs. Bloch Give New Haven Program

NEW HAVEN, CONN., Feb. 23.—The second in a series of three sonata recitals was given recently by Mr. and Mrs. Alexander Bloch in the Lyceum Auditorium. Sonatas for violin and piano were delightfully played. Mrs. Bloch was also heard in solo numbers. The program contained Ernest Bloch's "Baal Shem," Grieg's C Minor Sonata, and Franck's A Major Sonata. A. T.



**E. I. D. NORENA**

Soprano

Chicago Civic Opera

Mgt. Arthur Judson

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# Concerts and Opera In the metropolis

## Toscanini and Wagner

FOR the first time this season, Arturo Toscanini chose to lead the Philharmonic in Wagner, with overwhelming results. In audience which by no means filled the nooks and corners of the Metropolitan (the occasion was a benefit performance for the Neighborhood Music School Tuesday night, Feb. 14) acquired a rapt expression during a transcendently beautiful performance of the Prelude to "Lohengrin"; beat hands together loud and long after the "Parsifal" Good Friday Spell; began to be vocally expressive following exquisite playing of the "Tristan" Prelude and Finale and, at last, came to its feet, cheering ecstatically when the final notes of the Prelude to "Die Meistersinger" had barely died into silence. Such a tumult was hardly to be wondered at, since this concert will go down in the annals of metropolitan music as a memorable event. The marvel of it all was the conductor's response to this ovation. Usually impatient of applause, sometimes even seeming to scorn it, he gave an emotional reaction that evening which amazed and further delighted the devotees who had been worshipping his music. Profoundly moved, he bowed again and again, sensing the sincerity of the devotion coming to him over the footlights.

Adjectives and technical descriptions would be straws flung into a rushing, overpowering wind in an attempt to chronicle the "whys and wherefores" of Mr. Toscanini's genius and the effect of his music on an audience. The music was there, incomparably superb; words cannot touch it. And as if this Wagnerian feast were not enough, there was also the Beethoven Fourth Symphony, gloriously played. The graciously melodic Sinigaglia Overture to "Le Baruffe Ciozzote" was an opening tidbit, to be enjoyed momentarily and then forgotten when the plane of the evening was raised to more celestial heights.

F. Q. E.

## A Concert "Walküre"

SINGING the music of *Brünnhilde* in a concert arrangement of "Die Walküre," Johanna Gadske projected a clearer concept of the character than has sometimes been realized in operatic performances. Here was a *Valkyr* of magnificent and generous impulses, a type of the human goddess in whom the eternal mothering instinct flowered to the destruction of mere reason and logic. The usual procedure of dramatic sopranos is to present *Brünnhilde* as alternately heroic and weakly tender. Mme. Gadske showed us a girl of noble tendencies indeed, but one who could afford to be compassionate without loss of her inherent divinity.

There were moments, it is true, when Mme. Gadske's voice might have rung out more sonorously; but in points of phrasing, style and expression, her singing approached closely to perfection. It was especially interesting to see that she appeared to depend for effect as much upon the rhythmic line and the music's natural pulse as upon more ordinary (but no more rhythmful) details of "tone color" and "nuance."

The performance was given in the Century Theatre on Sunday afternoon, Feb. 12, under the direction of Ernest Knoch. It was expected, under the circumstances, that cuts would be lavish, and they were. For instance, we heard none of the first act except *Siegmond's* Love Song; but this was sung in the true Wagnerian manner, with a wealth of resonant, musical tone and sincere feeling, by Paul Althouse. Generally the blue pencil was used judiciously. The orchestra might have been both better and larger; but Mr. Knoch made the most of the material at hand.

The much-edited part of *Sieglinde* was conscientiously read by Milo Miloradovich; and Mabel Ritch, whose voice is of firm and quite dark texture, was an intelligent *Fricka*. Allen Carter Hinckley did not appear to be in his happiest mood in the rôle of *Wotan*, but his voice had ample richness and his interpretation was along accepted lines. The *Walküren* were Miss Ritch, Gabrielle Clauss, Edna Zahm, Meran Reader, Tillar Genuender, Ruth McIlwaine, Berty Jenny, Shella Fryer.

F. Q. W.

## Thibaud and Zaslowsky

THE Beethoven Symphony Orchestra, Georges Zaslowsky, conductor, gave its fifth subscription concert before an audience which filled Carnegie Hall on Friday evening, February 17, with Jacques Thibaud, violinist, as soloist. The program consisted of Weber's Overture to Oberon, Rimsky-

Korsakoff's "Scheherazade" suite, the Bach chorale-prelude "An Wasserflüssen Babylon," orchestrated by Mabel Wood Hill, Evelyn Berckman's suite, "A bord de L'Etoile Matutine," and Lalo's "Symphonie Espagnole."

The orchestra played in a simple, business-like manner, and its rendition of the Weber Overture was very excellent. The "Scheherazade" suite would have fared better, possibly, if it had been treated with a more poetic regard for kaleidoscopic colors and swiftly shifting moods, and for the sensuous beauty inherent in its thematic material. The dreamy tenderness of "The Young Prince and the Young Princess," for example, was not sufficiently realized.

The second half of the program had two numbers played for the first time in America. One was the Bach work based on the 137th Psalm. Mabel Wood Hill, formerly a pupil of Edward MacDowell, truly says of her arrangement of this song of captivity that it "is not arranged, but, more properly, translated, from the three organ lines into strings and small woodwind. It is all Bach, and only Bach," and as such, was a welcome addition to the program.

The second new work was Evelyn Berckman's "A bord de L'Etoile Matutine," derived from Pierre MacOrlan's book which tells of the seventeenth century pirate ship, Morning Star. The four short movements, played without pause, relate of a captive woman who purchases her safety by singing to the pirate crew the sailing of the grim boat over the quiet sea; a violent storm in the midst of which appears the phantom ship The Flying Dutchman, omen of disaster, and the prayer of a sailor which causes the storm to disperse; and finally, a pirate holiday in a tropical port with its noisy and vicious crowd.

Miss Berckman, like a great many of the composers in this day of post-Debussy impressionistic music, seems to be more interested in tone color and orchestral brilliance than in beauty of structure and in themes of real vitality. After a single hearing one has the impression that the quieter moods were too diffuse. The storm scene was more successful. In the first part of the last movement brisk rhythms and good scoring achieved a certain feeling of a loud, chattering, coarse port life.

Both Mrs. Hill and Miss Berckman were present and acknowledged the applause of the audience.

The concluding Lalo work brought the best playing of the evening. Mr. Thibaud, with his incisive rhythmic sense, a pure, clear, though small tone, and facile, clean technique, gave this brilliant and popular symphony the performance of a man who is both the musician and the virtuoso. His hearers responded to this with great enthusiasm, and applauded Messrs. Zaslowsky and Thibaud to the echo.

A. P. D.

## Sergei Rachmaninoff

RACHMANINOFF is Rachmaninoff, and if the man were only a mediocre kettledrum thumper his name would make him great. Its very utterance carries with it a sense of the *ausland*, the sinister, the occult and the awful. His audiences are of a different stamp from the usual sophisticates who pay merely to hear a name. They come eager for the sort of psychic unquiet that Rachmaninoff's sombre moods and music



Rachmaninoff Himself.

evoke. They are *en rapport* with him before he creates a sound, and because he is at fifty-five one of the greatest artist-psychologists of this or any other time, he controls their feelings and movements with masterly skill.

Beethoven's "Moonlight" Sonata, established his mood at his recital in Carnegie Hall, Feb. 18. From the sombre shade of the introspective "dead" movement, lighted gloomily by the passages following, he strode with macabre hands to Liszt's Fantasia quasi Sonata, there engendering preternatural excitement, fear and horror with some of the most magnificently unemotional music one can hope to hear this side of the Inferno. The feeling ran so high that it would have been unwise to let what we shall boldly call fear hormones rack the auditors during an intermission—hence Chopin's

Fantasia, to dissipate quantitatively just so much *outré* from the atmosphere.

After intermission he played a Chopin Scherzo as his bravura number. Deeply melodious, with a bass theme taken from a monk's chant and charged with what we assert are the most difficult double octave passages written for the piano, this number is designed to install a mordant bewilderment that borders and sometimes suggests insanity. It accomplished its mission marvelously well the other day.

From then on the printed program let down gradually through two Chopin polonaises, a Medtner Fairy Tale, a Rachmaninoff Prelude and the Strauss-Tausig "Valse-Caprice." Through experience Rachmaninoff has evidently found the fourth encore to be the best place to close a program—an interesting item for the collectors—because the whole direction of his program was to this end. Following the official tail-piece of the program were two encores designed to sustain the atmospheric effect, then a third to lessen the tension and allow a few to leave their seats and to provide contrast for the fourth, and final encore, the Rachmaninoff Prelude in C sharp minor—which is so well-known and well-liked that it recapitulated the program as could nothing else and effectually sealed it like the final gray-toned stone of a sarcophagus.

Rachmaninoff is more than a great artist and a supreme showman: he is an important intellect. He is entitled in one opinion in a sense to first place in the ranks of the world's men of music because he is without doubt the most profoundly individual of them all—name, style, concept, psychological insight and all the intangibles included.

A. B.

## Bach Cantata Club

HOW wide is the appeal exercised by the music of Johann Sebastian Bach was proved on Feb. 15, when the Bach Cantata Club of New York gave its second concert in St. Thomas' Episcopal Church. A large audience was there, an audience that chiefly arrived some time before the program was announced to begin, and this in spite of the fact that the designated hour was 8:15 instead of the 8:30 usually chosen for concerts. Moreover, the assemblage was one that obviously contained many persons of the type known as "music lovers" in addition to a generous percentage of students and professional musicians.

That the Bach Cantata Club is thus rendering a service of no slight value is self-evident. Its purpose is unselfish, its aims high; its accomplishments are notable. Furthermore, and this is important in view of the kind of hearers those in charge apparently wish to attract, the price of tickets is remarkably moderate. Only one suggestion for improvement may be offered, and

(Continued on page 28)



Miss Hess is in efficient command of hands, brain, function and imagination. She is an ingratiating pianist and a stimulating musician. —Chicago Tribune, by Edward Moore.

## Myra Hess Rewards Her Large, Expectant Audience

A full house greeted Myra Hess yesterday. It was an expectant and cordial audience, for Miss Hess has been heard here often and she has a following of loyal devotees, as she deserves to have. —Chicago News, by Frances M. Ford.

# MYRA HESS

ONCE MORE DELIGHTS HER AUDIENCES THROUGHOUT THE COUNTRY BY HER EXQUISITE ART

Regarding Miss Hess' performance of yesterday many paragraphs of rapture and rhapsody might be written. —Boston Post, by Warren S. Smith.

Miss Hess, the pianist, raised the audience to at least the fifth heaven. —Boston Transcript.

Miss Hess, who is one of the most distinguished of women pianists, evoked the greatest applause after her masterly playing. —Washington Post.

Miss Hess is not alone a great woman pianist, but one of the greatest pianists on the concert stage today. —Washington Evening Star.

The entire recital was unflaggingly delightful for the skill of her playing and for her quality as an artist. She is one of the most coherent, one of the most warmly and fully discerning, among the pianists. —Chicago Daily Journal, by Eugene Stinson.

No piano recital here in many seasons has so triumphantly scaled the heights of true inspiration. —Rochester Times Union, by A. J. Warner.

Naturally, the house went quite mad about her. A couple of glittering quotations from Scarlatti moved the pianists present to almost speechless admiration. —Detroit Evening Times, by Ralph F. Holmes.

## Myra Hess, with Detroit Orchestra, Charms with Schumann Concerto

Miss Hess captured the hearts of one of the season's largest audiences. —Detroit News, by W. K. Kelsey.

## Myra Hess, at Piano, Charms by Her Magic

Myra Hess held a large audience of musicians and music students spellbound. Her playing of the opening Bach Suite set a standard in Bach playing. —Cleveland, by C. B. Macklin.

After hearing Myra Hess yesterday I am convinced that she is really a great artist, a pianist of rare and commanding power. —Indianapolis Times.

Her interpretations are plastic, glowing with color, diversified in temper. Everything has a lyric utterance. Everything, too, has contrast. —Indianapolis News, by Walter Whitworth.

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# Concerts and Opera In the Metropolis

(Continued from page 27)

that is that chamber programs be given in a concert room. The size and acoustics of St. Thomas Church do not enhance the effect of sonatas for flute or violin; and on the particular occasion now being discussed some of the performers were thereby placed at a disadvantage.

Of the quality of this performance it is only necessary to say that the participants were such sterling musicians as George Barrère, flutist; Albert Stoessel, violinist; James Friskin, pianist, and Arthur H. Egerton, organist. Listed as the final number was the "Brandenburg" Concerto, No. 5, for flute, violin, piano and strings, with Philip James conducting. Leading up to this climax were the Sonata in E for flute and figured bass, the C Minor Sonata for violin, flute and figured bass, and the "St. Ann" Prelude and Fugue for organ.

F. O. W.

## Second "Tristan"

CLARENCE Whitehill replaced Frederick Schorr as Kurwenal when "Tristan und Isolde" was given for the second time this year on Feb. 10. Otherwise, the admirable cast was the same as at the first performance—Gertrude Kappel, Karin Branzell, Rudolf Laubenthal, Michael Bohnen, Arnold Gabor, George Meader, Louis d'Angelo and Angelo Bada. Artur Bodanzky conducted.

## New York Matinée Musicale

THE program in the ballroom of the New York Matinée Musicale on the afternoon of Feb. 12 proved to be varied and interesting. Thomas Jacob Hughes gave Ellsworth Hinze's "Mirage" which was well received by the audience who also acclaimed the composer who was present. Mr. Hughes also played the Chopin Ballade in F and for encore gave us the Brahms Intermezzo in B Flat minor.

Mabel Corlew sang airs by Buononcini, Tremisot, Grieg, Henschel, including among her encores the Londonderry air, "Laddy Boy." Myron Watkins sang numbers of Mozart, Campbell-Tipton, Rogers and Verdi, and was obliged to offer an encore. He also participated in the quartet of Dudley Buck's "At Sea" from the Golden Legend, together with Fred Rover, Howard Balch, and Richard Earle Parks. For encore they sang "Rolling Down to Rio," which they also repeated. Berthe Van Den Berg accompanied the Quartet, and Minabel Hunt played for Mabel Corlew and Myron Watkins.

Richard E. Parks recited Poe's "The



Photo by Charlotte Fairchild

Elena Gerhardt, the Celebrated Lieder Singer.

Raven," with music by Arthur Bergh who was at the piano.

The closing concert of the New York Matinee will be given on the afternoon of March 25 in the Hotel Ambassador. It will be an American-Russian program with Alma Kitchell, soprano, in Tchaikovsky's "Nutcracker Suite" arranged as a choral fantasy with orchestra, with libretto by Franz Bornschein. This will be its first presentation in New York. A Suite for two violins by Albert Stoessel, will be played by Mary Lackland and Hazel Jean Kirk.—I. L.

## Honor to Schubert

KURT SCHINDLER'S idea for celebrating the Schubert Centenary in the sixth of his seven Musical Forum programs proved one of the most grateful of the season to New York listeners, hundreds of whom crowded the auditorium and stage of the Guild Theater on this memorable occasion, Sunday evening, Feb. 12. For worthy interpreters of his thought, Mr. Schindler enlisted the services of Ossip Gabrilowitsch, distinguished conductor-pianist, who also displayed a decided gift for delightfully absorbing informal speech-making in an introductory talk about the pre-eminently lyrical composer; and Elisabeth Rethberg, Metropolitan soprano, who sang twelve of Schubert's loveliest songs to Mr. Gabrilowitsch's masterly accompaniments. The evening was on a high plane throughout, what with the fine musicianship of the pianist and the rich, clear voice of the soprano, set against a background of devotion and homage to the beloved composer's memory. Mr. Gabrilowitsch played the three Impromptus and the first movement of the Schubert Sonata in A Minor, to the thorough delight and absorption of the audience.—F. Q. E.

## Mme. Gerhardt Sings

ELENA GERHARDT and Conrad Bos gave a well-nigh perfect Schubert Centenary program at Town Hall on Saturday evening, February 18. They presented the "Winterreise" cycle, which contains many of the master's very greatest songs, set to the lyrics of Mueller. When these were performed for the first time their unrelenting sadness dimmed the enthusiasm of friends, but Schubert said that of all his lieder these were his favorites, and that their merits would gain recognition.

The twenty-four numbers were given in three groups, without repetitions or any additional songs which might have destroyed the mood of the cycle. At the conclusion the applause was so insistent that Mme. Gerhardt was forced to add extras. Here, as a contrast to the preceding wistful, sad, and often tragic preceding songs, she chose encores of a gayer type—the light "Wohin," playful "Die Forelle," the noble "An die Musik," and the "Ständchen," which as she sings it, loses all of the banality that it sometimes has in a less capable interpreter.

It is very rarely that one finds a singer in whom are combined so lovely a voice, susceptible of infinite coloring, such perfect control of all matters of technique, so complete an absorption of the romantic feeling of both the text and music, perfect moulding of phrase, distinction of style, and best of all, a subtle intellect. But Gerhardt is the paragon who possesses all of these merits in a superlative degree. Her reception from her entrance until the curtain was rung down was one continuous ovation, indicative of the deep respect and admiration of her public.

It is superfluous to add that Mr. Bos was always in complete accord with the singer. Experience has long ago proven that for lieder he is the accompanist par excellence.—A. P. D.

## Toscanini on Sunday

ANOTHER huge audience sat in mute admiration and wonder before the genius of Arturo Toscanini, Sunday afternoon, Feb. 12, when the conductor repeated the New York Philharmonic program of the night before in Carnegie Hall. Silence was broken tumultuously, however, after each section of the music, which included the Sinigaglia Overture to "Le Baruffe Chiozzotte," the Berlioz scherzo "Queen Mab" from "Romeo and Juliet," Elgar's "Enigma Variations" and the Brahms Symphony in D Major. Stands crowded the hall and added measurably to the thunderous ovation given to the orchestra and its leader.—F. Q. E.

## A French Disuse

HEDGED about with music of two varieties, vocal and instrumental, a dramatic recital at the Charles Hopkins Theater Sunday night, Feb. 12, sponsored by several French notables, presented Juliette Veltz, formerly of the Comedie Francaise and the Theater Odeon, Paris. Mlle. Veltz appeared for what was said to be the first time in English roles on this occasion, enacting the balcony scene from "Romeo and Juliet" with the assistance of Dolores Gardner as Romeo, and the sleep-walking scene from

"Macbeth." Several readings in French were also appreciated highly by her audience. The musical sheath of the occasion included soprano songs by Miss Gardner, and two offerings by the Latin-American Trio: Bizet's "L'Arlesienne" and "Babylonian Sketches" by Justin Elie. Mlle. Veltz was costumed charmingly and appropriately for each of her appearances.

## The Sisters Knapp

MIMI KNAPP, soprano, and Lily Knapp, violinist, two young St. Louis artists who have enjoyed popularity in Europe, made their first New York appearance in joint recital at the Gallo Theater Sunday evening, Jan. 12. Richard Hageman was their capable assistant at the piano. Contained on the program were solos of various types for each young lady, and both were heard in Mozart's "Il Re Pastore," "Komme, Liebe Zither," and a fantasy for violin and voice based on the Strauss "Beautiful Blue Danube." The soprano sang in a brilliant, clear voice of marked flexibility, and her sister played with marked ability.

## Ponselle-San Malo Recital

IN the grand ballroom of the Hotel Roosevelt on Saturday afternoon, Feb. 18, one might have heard with delight Rosa Ponselle, soprano of the Metropolitan, give dramatic expression to her exotically sung airs. Alfredo San Malo, violinist shared the program, and his performance included selections from Eccles, Sarasate, Kreisler's vivid "Tambourin Chinois," Faure's "Berceuse" delicately muted, Wieniawski's Caprice, and the second half of Lalo's "Symphony Espagnole." Walter Golde was the able accompanist for Mr. San Malo and Romano Romani played for Miss Ponselle.

Her program included compositions by Rosa, Veracini, Wagner, Decreus, the aria "Ernani Involami" by Verdi, Watts, Grieg, Sadere, and Carew, besides many encores. Indeed, seemingly long after the concert was terminated and wraps were being patiently and ultimately claimed from the erstwhile guardians, we were drawn back to the ballroom on the first bars of "O Sole Mio" which Miss Ponselle was graciously singing for some inveterate admirer.—I. L.

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## New York Concerts and Opera

### Ralph Leopold Plays

RALPH LEOPOLD, always a favorite with pianism-admiring audiences, gave his annual recital in Town Hall Thursday evening, Feb. 9, again proving his mettle in a program, which in its exactions and niceties of balance provided much to respect and approve. A careful and delicate reading of Beethoven's early opus, the Sonata in C Major, was his first choice, the music blossoming into delightful colors and nuances under his skilled fingers. A pianist of unusually excellent taste and discrimination, Mr. Leopold displayed his further capabilities in the strongly-fashioned Grieg "Ballade," reading with sympathetic insight its poetic and musical contents. Another highlight of the evening was the performer's own transcription of the "Entrance of the Gods into Walhalla" from "Das Rheingold," which is a notable example of the Wagnerian transcription at which this artist is admittedly proficient.

Between the Grieg and the Wagner, there were other worth while considerations: the Skrjabin "Poeme Satanique," two "Walloon Rondos" by Jongen, the Belgian; and Cyril Scott's "Paradise Birds" and "Cherry Ripe." In all of these shorter pieces was the technical ability of the player apparent, a firm structure on which poetic feeling and intelligent musicianship confidently rest. Needless to say, there were encores, several of them.—F. Q. E.

### On the King's Business

THE first subscription performance of Deems Taylor's opera, "The King's Henchman" attracted a gala audience to the Metropolitan Wednesday night, Feb. 15, refreshing jaded opera-goers with the excellences of score and other matters which have been treated at length in these and other pages. Notabilities in the cast of this American production remain unchanged from last season, Florence Easton, Edward Johnson and Lawrence Tibbett being again the units in the tragic Old English triangle and delivering their vocal offerings with the assurance which characterizes this trio. Miss Easton's intelligent creation of the fickle and ungrateful *Aelfrida* is delightful in its artistry, and her voice never fails in its appeal. Mr. Tibbett as the trusting and betrayed king enhances the rôle with a dignity and manliness of bearing, a depth of sincerity and sonorousness of voice which compels attention every moment he is on the stage; while Mr. Johnson sings and acts the unfaithful *Aethelwold* with beauty and dramatic power. One of the finest characterizations was given by William Gustafson as *Marcus*, the bewildered but loyal minstrel and "henchman to the henchman," whose resounding voice and feeling for theatrical effect make of him a valuable person. George Meader was also outstanding for the excellence of his diction in the Archbishop's benediction in the first act. Merle Alcock was a competent *Ase* and Louis D'Angelo the stupid and greedy *Thane of Devon*. Mr. Serafin brought an emphasis and beauty to the score, despite an over-stress of strings on several occasions, which directed attention to the pit more than several times. —F. Q. E.

### Gigli's Recital

ENIAMINO GIGLI, assisted by Lucilla de Vescovi and Frieda Williams, with Vito Carnevali at the piano on Sunday afternoon, Feb. 19, at the Century Theater a concert for the benefit of the Italian Hospital. The audience completely filled the house and the stage.

Mr. Gigli, as he acknowledged to his admirers, was not in his best voice. His printed program consisted of arias from *La Forza del Destino*, *The Pearl Fishers*, *Cilea's Arlesiana*, and a miscellany of songs. He did his best singing in two lyric arias given as encores—"Il sogno" from "Manon" and the Aubade from "Le Roi d'Ys," in both of

which his beautiful mezza voice gave great delight. Several numbers brought forth the fullest beauty of his golden tones.

Miss de Vescovi sang sentimental Italian songs by Sadero, Montini, and De Geco. She has a warm, sympathetic mezzo-soprano voice.

Miss Williams chose to sing several German lieder in place of the rather hackneyed English numbers she had announced. In spite of the nervousness which caused a frequent unsteady tone-production she disclosed a youthful lyric soprano of good size, even quality, and head tones, which in the final Homing of del Riego, were really exquisite. Her diction in both the Schubert and English songs was admirable.

Vito Carnevali played musical, well phrased, yet subdued accompaniments for all three singers.—A. P. D.

### Gina Pinnera in Debut

A "NEW" voice of power and great promise was heard Saturday night, Feb. 18 in Carnegie Hall, when Gina Pinnera, soprano, made her debut, accompanied by no less a person than Giuseppe Bamboschek, musical director of the Metropolitan. Her program was of weight and substance, and well designed for its demands on her voice, which is remarkably strong and vibrant, its high notes occasionally thrilling. A beautiful quality is there, also, needing only further thoughtful development and care to production for its fullest expression. Her stage presence is not of the best, but her ability in diction is marked. She chose to sing arias from "Iphigenie en Tauride," "La Forza del Destino," "Uorma," and "Il Trovatore," and a group of songs by Respighi, Georges, Rachmaninoff and Densmore. Other songs were by Grieg, Schubert, Sinding, Brahms, Purcell and Carew—an altogether ambitious attempt, and one well justified on the whole.

### A New Violetta

YOUNG, sweet-voiced and attractive to the eye, Queena Mario stepped into the rôle of the ill-fated *Violetta* in the Metropolitan's "popular" presentation of "La Traviata" Saturday night, Feb. 11, and acquitted herself laudably. This American soprano is constantly gaining in vocal excellence and in the freshness and vitality which she brings to her characterizations. A worthy *Alfredo* to her heroine was Mario Chamlee, who sang with distinguished bearing and triumphant voice. Mr. Danise was the elder *Germont* and completing the cast were Mmes. Eneger and Falco, Messrs. Palmieri, Reschiglian, Picco and Ananian. Mr. Serafin conducted and Mme. Galli provided some lightsome dancing, aided by Mr. Bonfiglio and Rita Lepore.

### Southern Singers

FOR the fifth of the Barbizon intimate recitals Tuesday evening, Feb. 14, a mixed quartet of sweet singers, styled as "Southern," made their appearance in a solo and ensemble program of variety and charm. This excellent quartet is composed of Edith Piper, soprano; Doris Doe, contralto; Charles Stratton, tenor; and Walter Leary, baritone. Their reception was eminently satisfactory.

### Maria Carreras

MARIA CARRERAS is an artist whose delicacy of perception and breadth of understanding and imagination make one of her piano concerts thoroughly delightful to attend. Such a one was given at Town Hall Tuesday afternoon, Feb. 14, and a large audience evinced its pleasure in a great deal of applause. Her program included Chopin's Fantasy, which she played with lyrical spirit and fine gradation of tone-color; Liszt's "Annees de Perzlinage" and Tenth Rhapsody and transcriptions of Schubert's "Wohin" and "Die Forelle," and Schubert's Fantasy. Intelligent balance and attention to the subtleties of the Liszt works

were outstanding in this group, while the transcriptions glowed and sung under her fingers.

### Adieu to Segovia

AN actual and lingering farewell was said by one of his tremendous and greatly enraptured audiences to Andres Segovia, sensational guitarist who has scored such success here, at his final recital in Town Hall Wednesday afternoon, Feb. 15. For this last program he chose to play Bach, Mozart and Grieg in addition to the Spanish music which is so charming and so exquisitely suited to his style of performance. He sailed for Europe the next day, and took with him the plaudits of a metropolis.—F. Q. E.

### Miss Talley's Gilda

"RIGOLLETO" went on the Metropolitan stage for the second time Thursday, Feb. 16, its advertised credentials being the appearance of Marion Talley in the rôle which first brought her fame and a sort of hysterical glory. No advance propaganda concerned the probable performances of the three-important men in the cast, but nevertheless, this trio left the "little girl of the Metropolitan" somewhat behind in honors. Mario Chamlee as the *Duke*, Giuseppe Danise in the title rôle and Ezio Pinza as *Sparafucile* filled their respective niches with competence and fine singing. Miss Talley sang at all times with clarity and excellent employment of diction, but her artistic stature seems not to have attained any increase over last year's net receipts. Other members of the cast were Mmes. Alcock, Falco and Wells; Messrs. Ananian, Picco, Tedesco and Reschiglian. Mr. Belleza conducted. There was, needless to say, a full house.

### Julia Glass Plays

A PIANIST with considerable style and technical brilliancy is Julia Glass, who gave a recital in Steinway Hall Wednesday night, Feb. 15, before an audience which completely filled the little auditorium. Miss

Glass is well established as an artist in the minds of New York musical people, and her latest recital only served to add further lustre to an already enviable reputation. Perhaps the most interesting reading on her program was that of the Godowsky transcription of Bach's violin sonata in B Minor, which she has played here before, with telling effect. The music was heart-warming as she played it, her technical command a firm basis for her thoughtful interpretation. MacDowell's Sonata "Tragica" was given a performance of uniform excellence, and then the pianist turned her attention to smaller matters, which rippled lightly and brilliantly from her fingers. These were the Arensky Etude de Concert, the Schubert-Liszt "Hark, Hark, the Lark!" and pieces by Brahms, Rimsky-Korsakoff and Liszt.

### Marguerite Valentine

FOR her fourth piano recital in Town Hall, Wednesday evening, Feb. 15, Marguerite Valentine chose to play a familiar program, having Tchaikovsky's Variations, Opus. 19, for a fillip. This latter work, seldom heard, was given a musicianly reading, in which, as in subsequent offerings, the performer's outstanding virtues were a vigor and vitality which proved most arresting to her audience. More finesse and restraint were exhibited in a Brahms Rhapsody, Op. 119, than in the Bach-Taussig Toccat and Fugue in D Minor, in which much technical command was noticeable. Miss Valentine also included in the evening's entertainment a gigue by Loeilly, some Chopin and works by Schubert, Liszt and Friedman.

### Minna Krokowsky

SINCERITY, seriousness and intensity characterized the violin playing of Minna Krokowsky, young Chicago artist, who gave a recital in Steinway Hall Friday night, Feb. 17. Deeply devoted to the cause which she had set herself in a weighty program, the violinist paid homage to Bloch, playing two parts of his "Baal Shem" suite; performed the Vitali "Chaconne" with earnestness and considerable technical resources; and gave for good measure the Conus Concerto and works by Bach, Handel, Tartini and Paganini. Her tone was full and resonant for the most part, and her intonation generally accurate. Raymond Bauman was her accompanist.

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## News of Artists Throughout the Country

**Alexander Kipnis** accompanied by his charming wife left for Europe on S. S. Leviathan after finishing a season with the Chicago Opera Company. Mr. Kipnis, who also sang in many concerts, will return in October after a short opera season in Paris and South America.

He will open his American concert season in October after which he will join the Chicago Opera again where he is re-engaged for leading German, French and Italian roles.

The season of **Philip Manuel** and **Gavin Williamson**, duo pianists and harpsichordists, opened in early November in El Paso, Texas, where they played for one of Mrs. Hallett Johnson's Twilight Musicales; on the following day they opened the Junior Artist Series, also managed by Mrs. Johnson. The tour took them to Ogden, Utah, and embraced appearances on the major musical courses of Denver, Colorado Springs, Boulder, Marshalltown, Iowa, Fond du Lac, Wisconsin, Minneapolis, St. Paul (in which latter cities they appeared with distinct success with the Minneapolis Symphony Orchestra), Evanston, Illinois, Ashland, Kentucky, and Raleigh, North Carolina.

**FAYETTE, O., Feb. 22.**—**Stanley Deacon**, baritone, gave a recital on Feb. 16 in Central College Auditorium, accompanied by **Pearl Roemer**.

**LAWRENCE, KAN., Feb. 22.**—Pupils of **Carl A. Preyer**, head of the department of piano at the University of Kansas, gave the second of the Preyer Musicales in the Hotel Ambassador, Kansas City, Mo., on Feb. 19. Those appearing were **Lily Kowalski-Loeffler**, **Virginia Arnold**, **Mrs. George L. Sperry**, **Gertrude Bihr**, **Lucy Parrott**, **Helen Saunders**, **Florence Beamer**, **Mayme Oppenstein-Negbauer**, **Lola Belle Shackelford**, and **Lee Green**, as well as **Joyce Bishop Andrews**, violinist, and **Beatrice Marden Kingman**, cellist. Miss Saunders played one of Preyer's compositions a Toccata.

F. A. C.

**CINCINNATI, Feb. 22.**—**Benjamin Groban**, a singing student of **Giacinto Gorno**, has been meeting with professional success in Philadelphia. The scholarship he won in the Curtis Institute of Music last season has been renewed this year, and further recognition came in an invitation to join the Philadelphia Grand Opera Company.

G. D. G.

**Arthur Kraft**, tenor, is on a concert tour in southwestern United States, having appeared in Texas, Feb. 8.

**BALDWIN, KAN., Feb. 22.**—"The Beggar's Opera" was given a fine performance here on Feb. 7. On the same evening a piano recital was given by **Mieczyslaw Munz**.



**Mabel Deegan, Violinist, Created Much Favorable Comment Following a Recent Recital at the Newark Athletic Club. May Barron, Contralto, Was an Able Partner. The Violinist Has Had a Busy Concert Season, in and Near New York.**

in Winnipeg, Canada, Feb. 27. Recently the baritone scored in "Elijah" with the Detroit Symphony Orchestra and recitals in Meadville, Pa., and West Hartford, Conn., where he made two appearances with Paul Althouse.

**CINCINNATI, Feb. 22.**—Members of the faculty of the Cincinnati Conservatory of Music co-operated in a program in commemoration of the Schubert centenary in Conservatory Hall. Those taking part were: **Karl Kirksmith**, **Jean Ten Have**, **Robert Perutz**, **Dr. Karol Liszniewski**, **Albert Berne** and **Peter Frollich**.

**Milan Lusk**, violinist, will be heard in concerts on the Pacific Coast this spring, according to an announcement made by his manager, **Clarence E. Cramer**. Mr. Lusk will give a recital in Tulsa, Okla., March 18, followed by numerous appearances before colleges in Kansas and Colorado. On March 29, he will play in Portland, Ore., on the artist series which has

included this season such celebrities as **Reinald Werrenrath**, **Riccardo Martin**, **Arthur Middleton**, **Louise Homer** and others. This program will go on the air through the medium of the broadcasting chain of radio stations on the Pacific Coast.

The **Dayton Westminster Choir** was heard by 40,000 persons on its tour of the past two months. **John Finley Williamson**, director, says the season was the most successful of the six in which the choir has been singing in various parts of the country. The choir sang in the east, south and middle-west, returning to Dayton on Feb. 10, to rejoin classes in the Dayton Westminster Choir School.

**DENVER, Feb. 22.**—**Renee Chemet**, French violinist, gave a recital in the City Auditorium on Feb. 6, assisted by **Joseph Brinkman**, pianist. The local manager was **Robert Slack**.

**CHICAGO, Feb. 22.**—**Esther Lundy Newcomb** appeared as soprano soloist with the Boston Woman's Symphony, **Ethel Leginska** conducting, on Feb. 18 in Summerville, Mass., and on Feb. 19 in Jordan Hall, Boston.

**CHICAGO, Feb. 22.**—**Marie Zandt**, soprano, has returned from the southwest. She sang in Phoenix, Ariz., in Tucson, Los Angeles, Hays and Salina, Kan. She also appeared before the Illinois Club for Catholic Women in Chicago recently.

**JACKSONVILLE, FLA., Feb. 22.**—**Dorsey Whittington**, young American pianist who has returned from a tour of Europe, is conducting a master class which opened on Feb. 1 and will close on March 15. Mr. Whittington was scheduled to be presented in recital by the Friday Musicales at the Woman's Club on Feb. 10. He has been invited to conduct at the annual concert of the Junior Orchestra of Jacksonville on March 5, and will appear in numerous recitals and in two-piano concerts with Mrs. Whittington in the Carolinas, Georgia, Florida and Alabama, before beginning his third summer master class at Withthrop College in Rock Hill.

**PALO ALTO, CAL., Feb. 22.**—**Ethelynde Smith**, soprano, presented a varied program for her recital at Stanford University on Jan. 31. Her group of songs by American women was especially well received. Before singing many of her numbers, Miss Smith gave short explanations of them.

Another engagement in her adopted state claims the attention of **May Peterson** Feb. 23—Fort Worth, Tex. This appearance for the soprano comes directly after her return from a tour of the Northwest that included appearances in Portland and Seattle Feb. 2 and 10, respectively.

**STEVENS POINT, WIS., Feb. 22.**—**Frank E. Percival**, director of music, Central State Teachers' College, uses in the rural schools of Portage County a rural school music outline, which was issued at the request of the county superintendent. Mr. Percival also directs an orchestra, glee clubs, and choral society. The choral society last Christmas produced a Christmas Pageant, and Jan. 27 gave the opera "Pinafore."

### IN CHICAGO SCHOOLS

Advanced violin pupils of **Kenneth Fiske** together with Mr. Fiske's Junior Ensemble, assisted by piano pupils of **Ethel Lyon**, were presented in the regular Saturday afternoon program on February 18th in Kimball Hall.

**Hans Levy**, pianist, assisted by **Hulda Blank**, soprano, is giving a recital today in Kimball Hall.

**Jacques Gordon**, violinist of the American Conservatory faculty, appeared in joint recital with **Rudolph Reuter**, pianist, Feb. 14 in Kimball Hall. Mr. Gordon will be heard in solo and ensemble members by Medtner, Nikolai-Cruxton, Joaquin Nin, Sowerby and Brahms.

**Ernest Powell**, a former student of **Karleton Hackett** of the voice faculty, presented recently in Marshall, Texas, a program of songs and poems of his own composition.

**Pearl Appel**, pupil of **Allen Spencer** and **Ruth Alexander**, pupil of **Silvio Selanti**, are filling engagements in recitals of music for two pianos. They played on February 6th for the Austin Woman's Club and for Phi Beta Sorority in Kimball Hall and appeared before the Three Arts Club on Sunday afternoon, Feb. 12.

The International Society of Contemporary Composers presented in its recent program a new Sonata for Violin and Piano by **Ruth Crawford** of the Conservatory faculty. The performers were **Amy Neill**, violinist, and **Lee Patteson**, pianist.

**Beatrice Eppstein**, pianist, pupil of **Henri Levy**, and winner in the contest of the Society of American Musicians, will appear as soloist in the Children's Series of Programs of the Chicago Symphony Orchestra in March.

The Annual Community program given by the Laramie State Bank Feb. 2 in the Austin Maccabee Temple enlisted the services of **Callie Harcourt**, violinist, pupil of **Walter Aschenbrenner**, and **Ruth Annis** and **Muriel Parker**, pianists, pupils of **Olga Kuechler** and **Louise Robyn**.

Organ pupils of **Emily Roberts** recently engaged are, **Ruth McNeill**, organist River Forest Presbyterian Church, and **Ethel Clutterham**, organist Wicker Park Lutheran Church.

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# Names and What Their Owners Are Doing

**Leon Goossens**, "arch-priest of the oboe" and brother of the conductor, Eugene Goossens, has been obliged to cancel some of his American engagements, and has left New York by the "Berengaria" to fulfill orchestral engagements in London.

The regular monthly La Forge-Berumen concert will be given at Aeolian Hall Wednesday evening, Feb. 29.

**Edward Johnson**, who sang five leading roles in eleven days in 1927, this season began by singing every night but one in the week of Feb. 13—three nights in five days. Following the close of the Metropolitan Opera season this year he will have a concert tour, prior to rehearsals in June at Ravinia, Illinois.

**Carl Friedberg**, pianist, announces that next season, he will be under his own management, with a personal representative in the Fisk Building, New York.

Included in a group of students coaching this winter with **Mary Capewell Gustafson**, New York voice teacher, are **Mark Dennis** of the "Connecticut Yankee," **Hazard Newberry**, **Jerry Regan** and **Miss Gene Fontaine** of "Take the Air" and **Miss Paula Ayres** and **Jose Vitale** of "The Golden Dawn."

For what is said to be the first time in history, a legitimate ensemble of harpists was heard over the radio when **Carlos Salzedo** and his six co-artists broadcast on WMAQ Feb. 12. **Lucille Lawrence**, premiere harpist of the ensemble, played Ravel's Introduction and Allegro, accompanied by Salzedo at the piano, and Salzedo himself played a group of his own works.

The sixth, and next to last subscription concert by the Beethoven Symphony Orchestra this season, will take place at Carnegie Hall March 9, followed by a final performance of the season April 13.

**May Peterson** will appear as soloist March 18 with the Wennerberg Male Chorus in New Britain, Conn. Miss Peterson has recently sung with unusual success on the Pacific Coast in Seattle and Portland, Ore., and following these engagements, the artist returned to Texas to sing in Fort Worth on February 23.

After a short English tour of ten concerts Benno Moiseiwitsch will go to Australia, New Zealand, Manila, India, Java, China and Japan, returning to the United States in January, 1929.

**Frederic Baer** will sing in his home city, Brooklyn, N. Y., for the Baptist Temple Choir of that city on March 1.

**Olive Hutchinson**, coloratura soprano, has been the soloist at the Rivoli Theater for the past few weeks.

**Beatrice Belkin**, coloratura soprano, was the soloist at the Roxy Theater the week of February 13th.

**Bartlett Simmons**, tenor, has been engaged for the new Shubert operetta, "Under the Red Robe."

The Graduate School of the Juilliard Musical Foundation will hold its second orchestral concert conducted by Albert Stoessel tomorrow night at the Engineering Auditorium. The program consists of rarely heard Bach Cantatas.

**Lisa Roma** continues to win new laurels on her coast to coast tour with Ravel. She has appeared with Ravel in The Sheherazad with the Boston, Cleveland and San Francisco Symphony Orchestras, as also in groups of Ravel Songs in their many concerts on this trans-continental tour.

The Pro-Arte tour from January to March, extends from Louisiana to Minnesota and from British Columbia to California. They return to New York in time for their concert at the Bijou Theater.

**Annie Friedberg**, concert manager, entertained General Director **Carl Schuricht** and his assistant **Mr. Konig** who arrived with him this week from Germany, at her home, at a little farewell party given in honor of **Miss Yelky d'Aranyi**, who was brought to America by Miss Friedberg.

Mr. Schuricht left for St. Louis where he is engaged as one of the guest conductors of the St. Louis Symphony Orchestra.

**Leonora Corona**, the young American soprano of the Metropolitan Opera who is now singing leading dramatic soprano roles, has been engaged through her manager, **Annie Friedberg**, as soloist at the Ann Arbor Spring Festival in May.

**Albert Rappaport**, tenor of the Chicago Opera, has signed a contract with Miss **Annie Friedberg** to be under her concert management.

In connection with her appearance as soloist with the Minneapolis Symphony Orchestra in Pittsburgh, Pa., on February 10 and 11 with the Mendelssohn Choir of that City in the Beethoven Ninth Symphony, **Jeannette Vreeland** sang a recital on February 8 in Greensburg, Pa.

**Frederic Baer** has been re-engaged by the New York Symphony Orchestra, singing the role of Kurwenal in excerpts from Wagner's "Tristan und Isolde" under **Walter Damrosch** on Feb. 23 and 26 in New York at Carnegie Hall and Mecca Auditorium, respectively, and in Brooklyn, N. Y., on March 3 at the Academy of Music. He has been active in the Middle West, appearing in Cincinnati and Oberlin.

**Marcel Grandjany**, the French harpist and head of the Harp Department at the Fontainebleau School of Music, will include a number of French compositions at his harp recital in Steinway Hall tomorrow.

**Allan Jones**, new young tenor, will sing the incidental tenor solo in John Alden Carpenter's "Skyscrapers" which is to be given by the New York Symphony Orchestra under **Damrosch** at Carnegie Hall the afternoon of March 1, and Friday evening, March 2.

**Adamo Didur**, Metropolitan Opera basso for the last twenty years, has accepted an invitation from the Russian Government to appear in thirty performances of opera in Leningrad, Moscow and other important cities.



DELLA SAMOILOFF

*The American Dramatic Soprano With Her Teacher, Emilio Roxas. Following Her Successful Debut as "Santuzza" With the Chicago Civic Opera This Season, She Has Been Engaged by Ottavio Scotto for the Season at the Newly Remodeled Royal Theatre in Rome and Later for the Season in the Colon of Buenos Aires.*

**Harold Samuel** will hold piano classes in Switzerland commencing the latter part of July and continuing until the middle of September, according to an announcement made by Richard Copley.

**Burr Barnett**, baritone, appeared in recital last Saturday night in the Steinway building, singing three groups of numbers by various classical and semi-popular composers. Four Indian songs by H. Lohr were included in the program.

**Eleanor Blake**, mezzo-contralto, appears in song recital at the Little Theatre tomorrow night with **Roy Underwood** at the piano.

**Frances Sebel**, well-known soprano, gives a song recital at the Town Hall, March 1 with **Walter Golde** assisting at the piano. The artist is featuring among her offerings a group of Folk Songs sung in Hungarian and Jarecki's The Sad Princess receives a first manuscript performance.

**Anna Robenne**, assisted by **Anatole Vitzak**, has postponed her third dance program at the 48th Street Theater, which was to have been given March 4.

**Dusolina Giannini**, who sailed last week on the Berengaria, will open her European season with the Hamburg State Opera, March 23.

**Mischa Levitzki** will tour Holland for the balance of the month and will return to Paris for his second recital March 30.

**Madeleine Monnier**, the French cellist, will make her New York debut with the New York Symphony Orchestra this afternoon.

**Emily Roosevelt**, dramatic soprano, who is now appearing with the **Betty Tillotson Concert Direction**, has been re-engaged by the Handel and Haydn Society of Boston, as soloist for its Easter concert. Miss Roosevelt will sing in "The New Life" by Wolf Ferrari and in Hadley's New Earth.

Already announced to sing in concert in Montevallo, Ala., **Marie Sundellus** has now been booked for a concert in Dothan, Ala., the preceding day, March 16. The Metropolitan soprano then sings in Meadville Pa., on March 22 and in Portland, Ore., on April 5. She has been on tour as Aelfrida with the King's Henchman company.

## Boston Activities

BOSTON, Feb. 23.—American composers, **George E. Chadwick**, **Horatio Parker** and **Mabel W. Daniels**, were represented at a concert given by the choral class of the **New England Conservatory** department of public school music and by the orchestral class in Jordan Hall, Feb. 10. **Francis Findlay** of the faculty conducted. He had as soloists **Ruth Lahan**, 27, soprano, of Fall River; **Leone Reynolds**, 27, soprano, of Montpelier, Vt.; **Richard Condie**, tenor, of Springvale, Utah, and **Philip Ferraro**, organist, of Boston. Chadwick pieces on the program were "Land of Our

Hearts," patriotic hymn for chorus and orchestra; "Caravan Song" and "Mexican Serenade," for mixed chorus with orchestra, and "Deep in the Soul of a Rose," for three women's voices with orchestra. Parker's "I Remember" and Miss Daniels' "June Rhapsody" are part songs for three women's voices with chorus. Opening his performance with the "Fingal's Cave" Overture, Mr. Findlay gave also Mendelssohn's "Hymn of Praise."

BOSTON—A cable dispatch tells of the success won by **Louis W. Krasner**, violinist, as soloist with the Vienna Symphony Orchestra on Jan. 24. Mr. Krasner studied here under **Eugene Gruenberg** at the New England Conservatory of Music.

**Harris S. Shaw**, organist of this city, directed the musical hour at Grace Church, Salem, Mass., Sunday evening, Jan. 8. He was assisted by **Caroline Rice Calvert**, harpist; **Louise Serra**, violinist, and **George E. Branton**, baritone.

**Susan Williams**, pianist, appeared recently in Sprague Memorial Hall, Yale University, in a recital under the auspices of the Wellesley Club of New Haven. Her program included compositions by MacDowell, Bach, John Ireland, Chopin, Palmgren, Converse, Frank Bridge, Liapounoff, Schumann-Liszt, Alabieff-Liszt, Liszt.

Artists from **Theodore Schroeder's** vocal studio are filling engagements. **Helen Howat**, Rhode Island soprano, made recent appearances before the D. A. R. organization and Providence Teachers' Association. **Louise Biedenbarn**, contralto, too, has sung throughout New England. **Clinto White**, tenor, of New Bedford, recently appeared in his home city, Fairhaven, Mass., and in Marion, Mass. He will give his annual recital in April. **Margaret Dunn**, soprano soloist of Radcliffe College Glee Club, is widely booked.

The Choristers of the **Woman's Club** of Brookton, assisted by **Helen Allen Hunt**, contralto; **M. Joyce Bigelow**, violinist; **Maude Amsden Crompt**, director; **Marion Gray Lench**, accompanist, and **Martha West Whitten**, chairman, were featured at the Music Lovers' Club program given in Steinert Hall, Tuesday morning, Feb. 14.

A varied program of piano music was given on Feb. 15 in Recital Hall by **Clara Louise Little**, of Ebensburg, Pa., a member of the advanced piano class at the **New England Conservatory of Music**. Miss Little is a pupil of **F. Motte-Lacroix**. She was graduated from St. Joseph's Academy, Greensburg, Pa., and from Seton Hall College, Seton Hall, N. J. While there, she was a pupil of **Sister Cecilia**, a sister of **Charles M. Schwab**.

**Alden Davies**, tenor, was assisting artist in the City Hall Auditorium, Portland, Me., recently, and won the acclaim of an audience of 2500.

**Alicia May Tobin**, pupil of **Pauline Danforth**, pianist, gave a private recital in Miss Danforth's home on Jan. 27.

Boston, Feb. 18.—Three artists supreme in their special fields are announced to give Sunday afternoon recitals in Symphony Hall. **Fritz Kreisler** will play on Sunday afternoon, Feb. 26. **Walter Gieseking**, pianist, will make his only visit to Boston the following Sunday. **Feodor Chaliapin**, bass, will make his only Boston appearance of the season on Sunday afternoon, March 11. W. J. P.

# LOUISE STALLINGS, Soprano

## Recent Recital Notices

"Miss Louise Stallings is a charming person and an artist of delicate and discriminating taste. Her voice is lovely. Her program was arranged most happily. It avoided both the banal and the erudite. Anyone who enjoys melody sung with effortless spontaneity would have enjoyed every number."—*Somerset Herald, Somerset, Pa.*

"It is evident that Miss Stallings owes her remarkable success in recital to no one thing in itself, but a combination of natural and acquired endowments. She possesses a voice which is rich, warmly tinted, brilliant, expressive, broad in range and of unusual carrying power. She has developed an enunciation and a diction all too seldom achieved by singers. She understands and feels her songs and makes her audience understand and feel them. Her stage presence is striking and vital. She knows how to build a program of great variety and uniform excellence. But the thing which makes all these qualities available to the hearer is that Miss Stallings possesses personality."—*Somerset Standard, Somerset, Pa.*

"Her singing voice is very melodious and always true to tone; and with her finished phrasing, perfect voice control and great versatility, she fully interprets the spirit of a song, whether it be in lyric melody or dramatic force. Her charming presence throughout reached its climax, when, in a concluding group of songs, dressed in Spanish costume, she sang, with telling effect, favorite songs from Carmen, interspersed with other songs of Spanish origin, including Nana, a gentle Spanish lullaby, sung with such exquisite tenderness that it captivated everyone."—*The Weekly Keystone Gazette, Bellefonte, Pa.*

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# SZYMANOWSKI VIOLIN CONCERTO INTRODUCED TO CHICAGO

By ALBERT GOLDBERG

CHICAGO, Feb. 22.—There has been something for everyone in the wealth of concerts engaging the attention of all classes; and he who could not find much to his taste must have been hard to please.

The Chicago Symphony Orchestra, conducted by Frederick Stock and with Paul Kochanski as violin soloist, gave the following program in Orchestra Hall on Feb. 10 and 11:

Symphony, G minor.....Mozart  
Violin Concerto, A Minor.....Bach  
Violin Concerto, Op. 35.....Szymanowski  
(First performance in Chicago)  
Finale from Act III, "Siegfried".....Wagner  
(Arranged for concert by Stock)

Following close upon the heels of Ernst Toch's seditious piano concerto, Chicagoans were introduced to Szymanowski's interesting but less rebellious essay in the same form for violin. Comparison is perhaps scarcely in order, for aside from the true revolutionary's love of freedom, the two composers have little in common. Toch's art reflects the puissance of man remaking the world in his own image; Szymanowski's music is attuned to the contemplation of untrammelled Nature, the whisper and rustling of wood and field. It is delightful music, unashamed at times to soar with Puccinian ardor, and courageous enough to throw off every shackle of conformity when the necessity for truthful expression demands.

## The Perfect Master

Mr. Kochanski proved himself perfectly the master of an extremely difficult task, even undertaking to memorize his part, a feat which not all protagonists of the new in music have found possible. Better suited as a conventional gauge of his abilities was Bach's noble A Minor Concerto, which, with the keen co-operation of Mr. Stock and his string band, set a high standard of classic conception. While cast in a mold of strict-

est design, it was vitalized and made human through the violinist's eloquent power of address and a tone of searching poignancy. The audience and the men of the orchestra vied with each other in expressing their satisfaction.

Mozart's symphony, still as eternally youthful as a spring morning, was given the benefit of a performance that had apparently been rehearsed to the last millimeter of exquisite detail. And how welcome was the first symphonic Wagner we have heard this year! Submitting again to the spell of this music, one felt like paraphrasing Siegfried's "Das ist kein Mann!" and shouting to Toch, Szymanowski, Krenek, *et al*—modernist though we like to consider ourselves—"Das ist keine Musik!"

## A Symphonic "Pop"

The Chicago Symphony Orchestra gave a "pop" concert on Thursday, Feb. 9, at which George G. Smith, baritone, winner of the Society of American Musicians' contest, was soloist. Substituting the Toreador Song from "Carmen" for "Eri tu" from "A Masked Ball" because of a slight cold, Mr. Smith sang a work none too well suited to his high and not very voluminous baritone so successfully that the audience demanded a repetition of the last verse.

Rimsky-Korsakoff's "Schéhérezade" was the principal number of a program that also included music by Mendelssohn, Goldmark and Tchaikovsky. As when Mr. Stock returned from another pilgrimage to Philadelphia, he experimented with reseating the orchestra, placing the cello and violas on the extreme right, and massing the first and second violins on his left. The same arrangement was followed in the regular concerts of the two succeeding days.

Ernest Hutcheson made his annual pianistic pilgrimage to Chicago on Sunday, Feb. 12, playing an inclusive program of Bach, Schumann, Chopin and Schubert in the Studebaker Theatre. Mr. Hutcheson's art

is a rare blend of the studious and the spontaneous, the scholarly and the human. No clearer definition of the fascinating patterns of Bach's first Partita or of the romanticism of Schumann's C Minor Sonata could be wished for than that offered by the eminent New Yorker. His Chopin was a sound exposition of that composer's com-



Isabel Richardson Molter, Giving Her Annual Soprano Recital in the Chicago Playhouse.

positional methods, if not always capturing that peculiar quality of improvisation so necessary to revivify these thrice familiar measures. In closing, Mr. Hutcheson paid respects to Schubert with a loving tenderness that made these revivals of almost forgotten fragrance more than welcome. The audience was cordial and a long list of encores at the end was necessary to appease the enthusiasts.

William N. Hughes, erstwhile a citizen of Honolulu, now a student in this city, made his debut in piano recital in the Playhouse on Sunday, Feb. 12. There was a refreshing straightforwardness about his playing and a most commendable mastery of pianistic elements that augurs well for the young artist's future. His program listed the Bach-Liszt Fantasia and Fugue in G Minor Chopin's F Minor Ballade and shorter pieces and a concluding group of Griffes and Debussy.

## Solo Recitals

Winifred Macbride, Scotch pianist now resident in Chicago, made her debut in a recital in the Goodman Theatre on Sunday, Feb. 12, establishing herself at once as an artist of exceptional gifts. She has facility of utmost smoothness and accuracy, and a tone of distinctive mellowness. As an interpreter she addresses her hearers with clarity and directness, lacking only, at times, in sufficient volume in climaxes. The Bach-Liszt Fantasia and Fugue in G Minor, and César Franck's Prelude Aria and Finale were the principal numbers of a program that also included attractive short numbers by Ravel, Ireland, Palmgren, Chasins, Ibert and Liszt.

Thomas Loftus, baritone, made a debut in Orchestra Hall on Sunday, Feb. 12 before an audience that was large and apparently on terms of intimacy with the artist. Loftus is no misnomer, for the newcomer is indeed lofty in physique, although his vocal equipment hardly attains a proportionate magnitude. Good material is there, however, as the voice is of pleasant quality, and the singer has the Celtic gift of fluent song. A more robust manner might yet be desirably attained, as well as more extensive employment of artistic contrasts. And he would do well to seek a guide to lead him out of the quagmire of indifferent and sentimental songs that composed the program. Anne Slack, cellist, and Jacob Hanemann, pianist, were the assisting artists, with Hubert Carlin as accompanist.

A program was given by Mu Xi Chapter of Mu Phi Epsilon, honorary musical so-

rority, in the Stevens Hotel on Sunday, Feb. 12. The participants were: Cara Verson, pianist; Harriet Case, soprano; Jane Sisson, violinist; Florence Dangremond, cellist; and Pauline Peebles, pianist.

Mary McCormic, soprano, and José Echaniz, pianist, combined to give the Uptown Civic Matinée in the Aragon ball room on Sunday, Feb. 12. Miss McCormic's spectacular career has been of particular moment to Chicagoans, as she studied and made her debut in opera here, sponsored then and since by our own Mary Garden. It was with considerable interest, therefore, that a large audience of her former fellow-citizens welcomed her return, gratified to discover evidences of unusual progress. The natural attractiveness of Miss McCormic's voice is now increased through an excellent mastery of technic. She sings easily and naturally on the pitch, and brought to a good selection of Italian, French and English songs virtues of artistic discernment and sympathetic understanding. Particularly worthy of note is the excellence of her English. Jean Dansereau was the accompanist.

Mr. Echaniz once more proved himself a pianist the public can understand and delight in. Efficient and breezily rhythmical were his readings of three Chopin numbers and later music by Gabrilowitsch, La Violette and Granados.

## Thibaud Plays Lalo

The Chicago Symphony Orchestra in Orchestra Hall, Feb. 14; Frederick Stock conducting; Jacques Thibaud, violin soloist. The program:

Suite No. 2, B Minor.....Bach  
(Flute obligato by Mr. Yeschke)  
Ball Scene, "Romeo and Juliet".....Berlioz  
Symphony, "The Divine Poem".....Scriabin  
Spanish Symphony.....Lalo

Since a certain day nine years ago, Lalo's "Spanish Symphony" and Jacques Thibaud have been synonymous not only with this reporter but with many other Chicagoans who heard his performance with the Chicago Symphony Orchestra at that time. A rehearing offered no reason to change our opinion. There was the same elation and propulsiveness, held in rigorous check by indomitable Gallic sense of taste and reserve that only serves to intensify the brilliance of the inner flame in those rare moments when it breaks forth unrestrained. Mr. Thibaud included the rarely played Scherzando, an example that might be profitably followed by all fiddlers, providing they can master its tricky rhythms as he did.

The other numbers on this program were all repetitions of earlier concerts.

## Rachmaninoff's Concert

Sergei Rachmaninoff, played the piano in Orchestra Hall on Feb. 5 before an audience that overflowed the house to the capacity of the stage and was in the end stirred to prolonged cheering and stamping. It was one of those extraordinary occasions when genius bursts forth with an all-consuming flame. Could one have summoned cold blooded reason to the task, there was doubtless much at which to take exception in the willfulness of the great musician. But there was unanswerable argument and conviction in every measure. It all seemed at the moment so inevitably right that there was no alternative but to concur in the irresistible force of his pronouncement.

As piano playing the concert was an exalted and breath taking display of mastery, wooing at one moment with the gentlest

(Continued on next page)



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# ORCHESTRAS AND RECITALISTS CLAIM CHICAGO ATTENTION

(Continued from preceding page)

lyricism, dazzling in the next with coruscating brilliance, and stunning in the end by a barbaric display of power. The program consisted of Beethoven's "Moonlight" Sonata, Liszt's Sonata "after reading Dante," Chopin's F Minor Fantasy, C Sharp Minor Scherzo, C Minor Polonaise and Andante Spianato and Polonaise, a "Fairy Tale" by Medtner, Rachmaninoff's G Major Prelude and the Strauss-Tausig "Valse-Caprice," No. 1—plus a generous assortment of encores with "It," the C Sharp Minor Prelude, superbly played.

Isabel Richardson Molter, Chicago soprano, gave her annual recital in the Playhouse on Feb. 5, to the accompaniment of her husband, Harold Molter. Mrs. Molter has a definite fitness for her profession in a personality of winning dignity, sympathetic musical insight, and comprehensive vocal attainments. The voice is excellent in quality, well disciplined to the expression of subtle nuance, and capable as well of effective flights of power and brilliance. Her program was cannily chosen, and the audience responded not only with much applause but with the more tangible tokens of large quantities of flowers.

## The People's Symphony

The Chicago People's Symphony Orchestra, conducted by P. Marinus Paulsen and with Helene Pollenz as piano soloist, gave a concert in the Eighth Street Theatre on Feb. 5. Orchestral numbers were the overture to "Der Freischütz," the Praeludium and Berceuse of Järnefelt, Mozart's G Minor Symphony, Rimsky-Korsakoff's Flight of the Bumble Bee and Strauss' "Beautiful Blue Danube." Miss Pollenz, the possessor of an engaging talent, played the first movement of Schumann's Concerto with more than ample technical command, a smooth, pleasant tone, and sincere regard for the musical content of the piece.

## Leginska Conducts

The Women's Symphony Orchestra of Chicago; Ethel Leginska conducting; Esther Lundy Newcomb, soprano soloist; the Goodman Theater, Feb. 5. The program:

Prelude and Fugue XXII.....Bach  
Arranged for strings by Mabel Wood Hill  
(First performance in Chicago)  
"Voi che Sapete,"  
from "The Marriage of Figaro".....Mozart  
"Les Préludes".....Liszt  
Symphony, No. 8.....Schubert  
Six Nursery Rhymes for soprano and  
Small Orchestra.....Leginska  
"Jack and Jill"  
"Three Blind Mice"  
"Sleep, Baby, Sleep"

"Gorgy-Porgy"  
"Little Boy Blue"  
"Old King Cole"

Prelude, "Tristan and Isolde" }.....Wagner  
Overture, "Die Meistersinger" }

Looking rather ponderous on paper, this program was much less weighty in performance than might appear to have been the case. That it was so was, perhaps, less due to any skill in arrangement than to Miss Leginska's ability to reanimate and recreate almost any music to which she turns her attention. No dull or casual measure ever seems to slip from beneath this fieriest of batons. Each phrase gives the effect of having been separately examined, weighed, and electrically charged before it is permitted irrevocably to fly off into space. In the process something of accuracy and precision is sometimes lost, but it serves once and for all to rout that arch enemy of every performing musician—dullness.

Liszt's grandiloquent piece was most impressive of the list, or perhaps, most responsive to this sort of treatment. Schubert's "Unfinished" fared less well. It is music whose eloquence is best permitted to speak for itself in its natural simplicity. Such assistance as Miss Leginska tendered it made us sit up and listen, even if it was not at all times an improvement on other readings we have known.

The conductor's own pieces were highly acceptable excursions into the realm of the ultra-modern. They were witty, brief, skillful and entertaining. Mrs. Newcomb caught their spirit admirably, and everyone was



**Esther Lundy Newcomb, Soprano.**  
Scheduled to Sing With the Boston Woman's Symphony on Feb. 18 at Somerville, Mass., and on Feb. 19 in Jordan Hall, Boston.

happy. Before that she sang the Mozart aria with a nice feeling for its style, disclosing vocal resources of a most pleasant description.

## Sunday Chamber Music

The Gordon String Quartet gave the first of a series of six Sunday afternoon concerts in the James Simpson Theatre of the Field Museum on Feb. 5, under the auspices of the Chicago Chamber Music Society, Inc. Designed to offer to the public music of this type at low rates of admission, the first concert attracted an audience of 600. The program consisted of two Beethoven works, the Quartet of Op. 127 and the little Septet, Op. 20, in E. Flat Major. For the latter, one member of the quartet was dropped, and four members of the Chicago Symphony Orchestra added to the ensemble. Both works were given performances of the high type to which Mr. Gordon and his own men have accustomed their public.

Pablo Casals, seemingly the only 'cellist with a constant public, returned to the Studebaker Theatre on Feb. 5 to delight a large audience with his unique art. Little can be said at this late date of the self-effacing genius whose recitals are that *rara avis*, pure music, unalloyed by any effort at personal display. The program consisted of Grieg's A Minor Sonata, Bach's D Major Suite, pieces by Moor, Debussy and Turina, and a Sonata by Brevet. "With the co-operation of Nicolai Mednikoff at the piano," the program read, without explaining whether this was to infer that accompanists had begun to clamor for more attention, or simply to give credit where it is due but sometimes overlooked.

Anca Seidlova made her Chicago debut in a recital in the Goodman Theater, Feb. 5. In a lengthy program that included Brahms' F Minor Sonata, Ravel's Sonatine, and an assortment of shorter works, she demonstrated a considerable degree of efficiency and a vigorously aggressive style. Keen intelligence marked readings that were on the whole interesting, if somewhat lacking in the gentler nuances.

Vera Mirova, Russian dancer, and Francis Macmillen, violinist, combined to give the second of the Uptown Civic Concerts in the Aragon Ballroom on Feb. 5. The same large audience of the first event manifested enthusiastic approval of the fare offered. Miss Mirova, an artist of distinctive type, offered

the Hindu and Murmese dances which are her especial *forte*, as well as a Sarabande by Rameau-Godowsky, Franchetti's Egyptian Dance and Prokofieff's "Machine Age," the last a highly striking conception. Mr. Macmillen played popular short numbers, immediately establishing himself in high favor with the audience.

## Organ Club Program

A program of organ music was presented in Kimball Hall on Monday, Feb. 13, by the Van Dusen Organ Club. The organists participating were Edward Eigenschenk, Harold Cobb, Whitmer Byrne, Florence Campbell and Phillip McDermott. Several unusual items were presented, among them Eric De Lamar's solo cantata, "Return, We Beseech Thee, O God of Hosts," for tenor voice, organ and viola, sung by W. Chester Ewers, with Clarence Evans playing the viola and Mrs. Campbell at the organ. Also were a Rhapsody for organ, violin and piano by Lily Wadhams Moline, played by Mr. Eigenschenk, with Stella Roberts and Gertrude Baily assisting; and a suite by Ernest Douglas which won the National Association of Organists' prize of \$500, played by Mr. Byrne.

Jacques Gordon and Rudolph Reuter gave the first of a series of three concerts of music for the violin and piano in Kimball Hall on Feb. 14. Of major importance was Nikolai Medtner's Sonata, in G, Op. 44, No. 2, which received its initial American performance on this occasion. That the delicately constituted may be duly warned, we record that this opus consumes forty-five busy minutes in performance. That is a pity, for before our powers of concentration failed us, there were to be noted many beauties of thought and expression, a characteristic Slavic color, and an apt and individualized manner of writing for the instruments. Brahms, who had more practical ideas of human endurance, was represented by his D Minor Sonata.

Separately Mr. Gordon, to the excellent accompaniments of Harold Van Horne, offered a highly interesting group of unfamiliar numbers: a Largo and Allegro giocoso by Galuppi-Craxton, serene and unsullied music; Joaquin Nin's "A Dialogue in the Garden of Lindaraja," highly poetic in the modern Iberian style; and Two American Pieces by Chicago's own Leo Sowerby, an attractive bit of manly sentiment and a toe-tickling outburst of syncopation. Mr. Gordon was in top notch form, which means a glowing, varied tone, and perfect command and authority over every problem involved.

Mr. Reuter played an Intermezzo by Reger and the ten scintillating Bagatelles of Tcherernin, with virtuoso skill and thoroughly delightful qualities of rhythm and tonal variety.

Amy Degerman, Chicago pianist, made her debut in recital in Lyon and Healy Hall on Feb. 15. In a program which had for its *pièce de résistance* César Franck's Prelude, Chorale and Fugue, the young artist mani-

fested the result of serious study, not always co-ordinated for the best purposes of public performance, but disclosing natural aptitude and a goodly amount of achievement.

The Chicago Mendelssohn Club, Calvin Lampert, director, gave a concert in Orchestra Hall on Feb. 16, with Kathryn Witwer as soprano soloist. The club sang the usual run of part-songs with sturdy enthusiasm, and excellent qualities of precision, tone and balance. Miss Witwer, whose success on the Auditorium stage as *Micaela* was one of the high lights of the opera season, revealed herself as an interesting singer of songs, the attractive quality of her voice and her ability to gain her audience's sympathetic attention contributing to her decided success.

Kathryn Witwer, soprano, was to be soloist at the third quarterly meeting of the Big Sisters Society, in the Illinois Women's Athletic Club today.

Benno Rabinoff, the latest gleaming from Leopold Auer's rich mine of talented young violinists, made his debut at Orchestra Hall on Feb. 3. It is scarcely necessary to praise Mr. Rabinoff. To describe him correctly, or rather to describe his playing on this occasion, should be praise enough. All that normally or abnormally may be expected of a fiddler, he has at his fingers' ends, ready for the moment when he can shoot it forth to delight himself and dazzle his audience. His tone, like his technic, has a sort of gleaming brilliance that is irresistible. And he can juggle his tone as nicely as he can his technic, for it is capable of instant variation of both quality and quantity to a highly exceptional degree. Interpretatively he touched most of his music with an enormous elation of spirit.



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## Berlin Events

(Continued from page 4)

Brahms gems. Spalding need not fear the comparison. Telmanyi, though an interesting and often very excellent violinist, has much still to learn. He seemed at his best in the closing number, produced for the first time in Berlin: Dohany's "Ruralia Hungarica" in three movements, in which Telmanyi's Hungarian temperament had full opportunity for unfolding. From critics whose judgment I value and who heard the entire program, I understand this was far and away his best number of the evening.

### Petri Returns

Egon Petri, reputed to be Busoni's best pupil, and the man upon whom fell the mantle of the late *maestro*, returned to Berlin for the first time in several—I believe three—years. His first evening was given entirely to Liszt, while the second and third are to be devoted to Bach and Busoni respectively. Petri's technique is colossal—he is a giant in that respect. He attacks Liszt—in this case the twelve *Etudes d'exécution transcendante* and the six *Etudes après les caprices de Paganini*—however, rather harshly. I somehow have a picture of Liszt as a man with much Hungarian fire, but also with a great deal of charm and grace. This grace is lacking in Petri's readings. It is all heavy, serious music with him.

Vladimir Horowitz, the young Russian meteor on the pianistic firmament, comes near to what were probably Liszt's intentions. But withal Petri is a great virtuoso. Perhaps, if he had not limited his program to *Etudes*, there would have been more variation. The greatest success of the evening was the "Camparella."

Eva Liebenberg, Berlin altoist, gave an evening devoted to Wolff lieder. She has a rich voice and a fine artistic sense. It was a pleasure to listen to her.

The same thing can be said of Lula Mys-Gmeiner's Schubert evening. She is one of the outstanding German interpreters of lieder, and her alto voice is cultivated and of a pleasing timbre.

### Excel in Lieder

The experts *par excellence* of the German song, however, are Karl Erb, tenor of the State Opera, and his wife, Maria Ivoguen, the gifted coloratura soprano and prima donna of the Civic Opera. For a number of years now they have given a series of about six Sunday noon song recitals, and their duets are famous throughout Germany. Last week's concert was devoted to Schubert. It was an event that will always linger in the memory of those who heard it. To mention the couple, however, without their accompanist is an impossibility: Michael Raucheisen, Berlin's most asked-for accompanist, was an integral part of the performance. There is no better player of lieder than he.

Edward Weiss, a Busoni pupil, American by birth but now living in Berlin, gave a Weber-Schumann-Liszt evening. His brilliant technique leaves me completely cold.

The week brought no opera premières.

### Government Permits Canadian Band To Visit United States

WASHINGTON, Feb. 20.—The State Department has granted permission to the Pipe Band of the Essex Scottish Regiment of the active militia of Canada to visit the United States for the week Feb. 21-28 inclusive "in uniform, but not under arms." The band will enter and leave the United States by way of Detroit. Visits will be made to Miami, Fla., and other cities.

A. T. M.

## PARIS LOVES IRONY OF JAZZ

DIMITRI TIOMKIN, Russian pianist-composer and exponent of modern music, has returned from Paris where he fraternized with the ultra modernist group. He has read 1,000 new works in manuscript and found in practically all of them derivation from American jazz influence. *Le Negre et la Musique Americaine*, are the inspirational force of nearly everything composed in Paris today he says. Mr. Tiomkin adds there has never, in his experience, been such a wholesale adaptation of American music as a school.

"The French are turning to our jazz civilization as to a new source of power," he says. "It seems to hold the one promise of a new vitality. The movement is as unashamedly massed as was the impressionist trend in painting a decade or so ago. You hear jazz hailed in every salon and concert hall as an outlet from decay and hypocrisy. Jazz is more than music to the European, it is a new life principle."

"I have heard many explanations of it in Paris. I have heard jazz defined more clearly there, I think, than over here because seen more objectively. Jazz, as the music leaders of Paris see it, tells nothing, it says nothing, but it gives the overtones of irony about everything. It is the new satirist and humorist, and a new Frankenstein of reality. It says in tone what the scorn and laughter of Montaigne and Swift said in prose. It is pagan and stripping, and calls elementally to the inner man without regard to jacket and tie and upholstered dignity."

If the old music was basically inspirational and lyric and religious, the new musical accent is in the challenge of Nietzsche without pretensions to sentiment and heart, but only to force and vitality.

### An Astounding Influence

"The effect of the jazz influence on all the life of Paris is astounding. You see it in architecture and art, and it is a challenge in the theater. It has brought new philosophical valuations. No doubt Europe was in need of barbaric measures, or it wouldn't be taking our own *tempo* to heart. At no time have the stuffy traditions of an established aesthetic civilization been questioned more searchingly. The intellectuals of the Paris salons are picking their artistic standards and mores apart, and finding the Tartar and Gaul and Hindu motivations immediately behind the surface screen of European civilization. They also would like to express all this in music."

Mr. Tiomkin will present a program of new works collected by him at his recital in

Carnegie Hall on March 13. These are by Ravel, Passani, Tansman and others. He has also brought new works by Monpu, Pulenc, Milahud, Florent Schmidt, Stravinsky.

When Mr. Tiomkin returns to Paris in April he will give two recitals devoted wholly to American compositions, one program to be made up of Gershwin works, his rhapsody; Concerto and Prelude, and the second consist of music by Copeland, Ernest Bloch, Mortimer Browning, Emil Gerstenberger, Abraham Chasin.



Dimitri Tiomkin and Alexander Tansman Compare Notes on Jazz.

Photo by Florence Vandamm

"The French jazz movement is not quite like American jazz, although they intend it to be," says Mr. Tiomkin. "They cannot express and feel jazz as we do, and on the whole their compositions are imitative and not creative; but their interest and following shows the strength of the creative impulses over here."

## London Events

(Continued from page 4)

the detachment of the early monkish art through a story which unfolds like a folk narrative.

In this music Malipiero has caught and revived the spirit of a faith which was not one of ceremonial, occasional observance or dogma, but an intrinsic part of the simple, unconscious substance of the mediaeval everyday of the people. It has been my privilege to view many of Malipiero's scores before publication; he has done me the honor to write "I always delight to submit to your unique judgment my ideas, for your spontaneous and candid criticism." Seldom could criticism but acknowledge the individuality of conception in his work; but none of the more brilliant works so deeply moved me as did this oratorio, in which an aloof religious spirit moves and speaks in the simple beauty of the lives of the saints themselves.

Basil Cameron, who conducted, is not as well known to London as he should be. We are slow here to know our own. His splendid municipal work at Torquay, Hastings and Scarborough has secured him in musicianly estimation for years past, however. His direction of the Malipiero work brought out clearly its unique traits and alongside this, in emphatic contrast, he rendered the exquisite pastoral "Dance Rhapsody" of Delius and the masterly and heroic "Symphonic Variations" of Arnold Bax, with Harriet Cohen as a splendid and authoritative soloist in the piano part. The one weakness of the program was the "Overture to a comedy by Gozzi" by the late virtuoso Joachim, which, beside the Kubelik concerto of last week, served further to underline how little interpretative skill has to do with real creative inspiration.

### For the Children

#### Harmati Conducts Orchestral Program in Omaha

OMAHA, NEB., Feb. 22.—Nearly 4000 school children attended the symphony concert given in the City Auditorium on the morning of Feb. 8, under the baton of Sandor Harmati.

Cecil Berryman, pianist, gave a brilliant reading of the Concerto in A Minor by Grieg. Such tumultuous applause followed that he replied with the Black Key Etude of Chopin.

A feature of the program was the singing, as a round, of "Row, Row, Row Your Boat," by the children.

A lesson in orchestration was held, using MacDowell's "To a Wild Rose" for the subject. To the delight of all, Mr. Harmati finished his illustration by playing this number as a violin solo, accompanied by the orchestra with Harry Brader as conductor.

The program included music by Gluck, Pierné, Berlioz, and Rimsky-Korsakoff.

M. G. A.

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# THE RENAISSANCE BEARS FRUIT

## American Composers Up a Peg—Some New Music

By SIDNEY DALTON

TIME was when the American musician's technic was confined to that of an instrument, or, in the realm of composition, to the smaller forms. Even so recently as 150 years ago the art of music in this country was almost as young as the republic itself, and most of those who were toying with the intricacies of an orchestral score were foreigners. But today the standards of our technical achievements have been raised to the point where many of our musicians are writing for the orchestra with as much ease as their early predecessors were writing hymn tunes.

THE orchestral works of great significance by young Americans of unusual talent were put out by the Society for the Publication of American Music among the few compositions selected for the year 1927. They are "Lux Aeterna," by Howard Hanson, and "From the Northland," by Leo Sowerby (G. Schirmer). Here, indeed, are two men who may hold up their heads in the best company. Both possess a remarkably sure technic, and their facility in writing for the large modern orchestra goes beyond mere adequacy. And their technical skill is matched by their rich musical imagination.



Leo Sowerby

Fortunately, both works have received attention from conductors of our orchestras, and they will doubtless be heard and praised many more times in the future. Special praise, however, is due the Society for the Publication of American Music in printing them, thereby affording the composers the opportunity they so fully deserve of having the scores circulated and made available for wider use.

TEMPORARILY, at least, Frank H. Grey has abandoned the style of the melodious, popular song in which he so successfully worked, and has dipped into more colorful harmonies in a number for piano, entitled "The Hanging Gardens of Babylon" (G. Schirmer). The first two measures lead one to believe that he had Richard Strauss' "Traumerei" in mind when he wrote it, but the similarity is so brief that no damage is done to the integrity of Mr. Gray's inspiration, or his skillful handling of the piece as a whole. It makes a very attractive, effective solo.

Another piano solo, from the same press, that possesses originality is a Southern Sketch entitled "At the Cotton Gin," by Florence B. Price. It has melodic, harmonic and rhythmic interest, and Miss Price

has produced an agreeable effect in the bongo-like accompaniment. "Coasting by Moonlight," by Theodora Dutton, is a teaching piece for the third grade that contains ideas well up to the satisfying standard maintained by this well known composer of educational piano music. It, too, is a product of the Schirmer press.

Ralph Dunston, an English piano teacher, has edited and arranged a series of four books for the beginner in piano playing that are worthy of recommendation. They are entitled "The Dunston Piano Books" (E. C. Schirmer Music Co.). "The Child's First Album" is followed by a second volume, and there are two books of duets for beginners. The outstanding feature of these works is the fact that the material is drawn from folk music, both British and foreign. As Dr. Dunston says, "No better musical foundation is possible for the young music student; and in this all will agree with him, because folk melodies should be instilled from the very beginning."

Another excellent set for the beginner is that by Katherine K. Davis, entitled "The Concord Piano Books," issued from the E. C. Schirmer press. There is a good introduction devoted to rhythm and time, with instructions for teaching them. The music itself is of the highest order, some of it compiled and the rest drawn from the best sources. From the simplest melodies the pupil is led as far as the Prelude to the first of Bach's "Forty-eight."

AMONG the original new works and arrangements for women's voices are many that deserve attention. Of particular interest among the former is a setting by Choruses for Daniel Gregory Mason Women's Voices of a poem by Orrick Johns, entitled "The Tree Toad" (G. Ricordi & Co.). Here is a singable, effective chorus, written with the skill and facility for which the composer is noted. Mr. Mason has a smooth manner of sliding from key to key, in a way that makes his chorus colorful and arresting. Other offerings from the same publisher are arrangements by H. T. Burleigh of three of



Harry T. Burleigh

his own compositions. Two of them "Were You There?" and "Ezekiel Saw de Wheel," are spirituals. The third is an arrangement of Mr. Burleigh's well known song "Just You." None of these numbers is difficult, but all are well suited for chorus work. There is also an arrangement by Harry Gilbert of an arrangement of an old hymn, "The Promised Land," by Francis Moore. While it is tuneful, it is much superior to most of the hymns of a similar kind and this version is attractive.

Another effective arrangement of Wagner's "Dreams" has been made by Franz C. Bornschein (J. Fischer & Bro.), who has

also supplied the English translation of Mathilde Wesendock's poem. Maurice Arnold, similarly, has arranged the well known melody from Dvorak's "New World" Symphony for three-part chorus, using a lyric by F. M. Earl (Harold Flammer). Finally, there is a four-part arrangement of the spiritual "Swing Low, Sweet Chariot," for which Fred H. Huntley is responsible (G. Schirmer). It is to be sung unaccompanied.

Among the series of "Choral Songs for Schools" (H. W. Gray Co.) there is a two-part arrangement, with optional descant in canon, by H. A. Chambers, of "The Battle Hymn of the Republic." Mr. Chambers has made a very good canon out of it. A book of ten selections from the same series contains "Worship," by Geoffrey Shaw; "Land to the Leeward," C. H. H. Parry; "Elfin Town" and "O can Ye sew Cushions," Granville Bantock; "The Shining Stars" and "Up the Airy Mountain," G. Rathbone; an Aubade, by John Ireland; "A Sea Song," Ivor Atkins; Elgar's "As Torrents in Summer," and "Orpheus with His Lute," by Edward German. All these numbers are in two and three parts and they form a meritorious collection that should interest conductors.

AMONG the arrangements for violin made by Alexander Lehmann there is one of H. Scheuer's "Les Melodies des Alpes" (Carl Fischer) which offers opportunities for technical display. It is a rococo piece of music, rather shallow, but brilliant. Another in the same set is a version of John Field's melodious Nocturne in B Flat. Mr. Lehmann has arranged both of them skillfully. He has also made a version of the Scheuer piece for two violins and piano.

The "Japanese Lullaby" and Scherzo, by Mary Edward Blackwell (Clayton F. Summy Co.) are pieces of only moderate difficulty. Both are tuneful, and the Scherzo is bright and dashing. Four "Recreational Fancies" for the violin, by Robert Doellner (Schroeder & Gunther) are not more difficult to play. They are well contrasted pieces, as the titles will indicate. "O'er Winter Fields," March Miniature, Valse and "The Dream Hour." The piano accompaniments, too, are well within the reach of the average amateur.

The "Irish Air from County Derry," a beautiful melody that has been widely sung and played, has been published in no less than seven versions by one firm (Oliver Ditson Co.). The latest to be received is a transcription for violin and piano, made by Karl Rissland. There are other arrangements and transcriptions for voice, piano, organ, trio for violin, cello and piano, mixed voices and women's voices.

MABEL LEE has arranged and added chord accompaniments to a number of well known melodies which have been published under the title "Thirty Favorite Folk Tunes" (Clayton F. Summy Co.). Of the lot, about half of them are American tunes, and the balance come from the British Isles. All of them are well known—they include, perhaps, the best known tunes, so far as this country is concerned. The arranger has put them within the reach of the beginner on the piano, almost, through her simple chord accompaniments. The voice parts are in a medium range. One object of the collection is the teaching of analysis and transposition.

"Worship Songs for Youth," by Mrs. Crosby Adams, is from the same press. The contents is made up, mainly, of well known hymn tunes, together with some original ones and the book is intended for the Sunday school and home. It is a volume that fulfills its purpose admirably. Young people will be interested in these melodies. Out of the sixty-nine numbers included, fifty-seven are of a religious nature. The last dozen are for week-day meetings.



Howard Hanson

ST. PAUL, Feb. 14.—The eighth concert of the People's Symphony Orchestra was given in Jordan Hall before a large audience. William Hofmann conducted the program which included the "Euryanthe" Overture by Weber, Mozart's Concerto in D for flute and orchestra, Saint-Saëns' "Le Rouet d'Omphale," "Charmant Oiseau" by David and Brahms' First Symphony. The soloists were John McKnight, flutist, and Blanche Haskell, soprano.

WATERLOO, IOWA.—The Iowa Music Teachers' Association will hold its annual convention at Indianola March 18 and 19. The board of the Iowa State Federation of Music Clubs will also convene at Indianola at that time. B. C.

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# ABOUT PARENTING A PRODIGY

## The Menuhins Are Tossed a Bomb to Bring Up

By SULAMITH ISH-KISHOR

THE musical world recently sat up to a galvanic surprise in the person of small Yehudi Menuhin, who at eleven years of age is explained by those spiritualistically inclined as an incarnation of the soul of Paganini combined with that of—let us say Joachim.

But their surprise is as nothing compared to the astonishment of the young Hebrew-teacher, Moshe Menuhin, and his capable golden-haired wife into whose laps this impossible infant descended. Mrs. Menuhin's blue eyes grow wide with earnest denial of the implication that either she or her husband ever willingly submitted to a music-lesson, or that they ever expected or wanted a musical prodigy in the family. While some babies, notably Siegfried Wagner, were ardently watched for any hint of inheritance of a musical genius of which they proved entirely innocent, little Yehudi Menuhin fairly launched a bomb into his parents' lives when he asked for a violin.

### Smashed the Toy

The Menuhins loved to hear music, and frequently went to the concerts of the San Francisco Symphony Orchestra, taking the baby with them, for there was nobody at home to take care of him. When Yehudi was two, and in every way a normally bullet-headed and amiable child, he made it clear to his parents that he desired to own one of those queer-shaped lanky brown toys on which some of the papas on the platform jiggled a stick up and down. At least, so the Menuhins translated his request. They bought a violin at the neighboring toy-shop, and presented it to Yehudi, who took it smilingly. Two minutes later the violin was having its brains knocked out against the wall, while a loud howl of disappointment emphasized the fact that Yehudi was not pleased.

But the Menuhins, who found it hard enough sledding to make ends meet, had no intention of gratifying this expensive whim for a real violin. Yehudi persisted. His parents held out. At last a compromise was effected by the mother of Mrs. Menuhin.

"Maybe he really wants to play," she suggested. "Why don't you buy him a little violin, and if he doesn't take his lessons regularly, I'll repay you the cost of it."

### The First Violin

Fair enough. A tiny real violin was bought, and presented to the round-faced baby. Four years later, Yehudi had played as soloist with the San Francisco Symphony Orchestra. Four years after that, the great violinist Enesco, who had been giving Yehudi lessons in Europe, said to Mr. Menuhin; "I can't let you pay me for his lessons. I have learned as much from Yehudi as he has learned from me."

When Menuhin insisted on paying, Enesco said, "Then let Yehudi do something for me instead. All my life I have wanted to repay the world for the blessings which have been granted to me. I can do it this way. In return for the lessons, will you permit Yehudi to give a performance in Paris, playing the three concertos, the Bach, Brahms, and Beethoven, and give the receipts to a charity for musicians?"

The Menuhins gladly consented, although such a concert would net many times the amount in question. The State thereupon offered the Paris opera-house free for that performance, and the promise will be fulfilled within the next year or two, with \$10,000 guaranteed receipts.

Almost more interesting than the child's own reaction to the situation is the reaction of his parents. Though this little boy is being offered more money for one performance than many great adult artists can command after a lifetime's fame and experience, the father's reply to all impresarios



*Positively Our Last Article for Some Time on Yehudi Menuhin. Wherever He Goes People Recognize the Presence of Genius Beneath His Carefree Exterior. He Has Two Little Sisters Scarcely Less Talented Than Himself, Who Would Possibly Shine of Themselves Except That, Big Brother Like, He Invariably Dazzles Them Both When It Is a Question of Music. What Is Yehudi Menuhin's Future if He Is Like This as a Child? Miss Ish-Kishor Tells Something of What Goes on Back of the Scenes in This Article.*

is the same: "He is our child. We are going to support him. He is not going to support us!"

Although the tact and restraint of the parents is extraordinary, they are occasionally moved to brusqueness, (for there is no sentimentality in their makeup), when people approach them with absurd demands. A woman who came from Brooklyn bringing a little girl for whom she wanted Yehudi to give a private performance so as to inspire her to take her music-lessons, was plainly told not to be a nuisance. A man who absolutely forced his way into the Menuhins' apartment with the demand that Yehudi repeat for him the Bach Chaconne was ejected *par force majeure*. Letters by the score, which followed upon Yehudi's Carnegie Hall performances, contained requests incredibly impudent or naïve, not excluding fraudulent real-estate offers.

Another problem is dealt with by Mr. Menuhin in a fashion quite satisfactory to himself, but not so to its involuntary participant, Louis Persinger, the teacher of Yehudi. When effusive women besiege the artists' room or succeed in trailing the Menuhins on their daily walk with Yehudi, his two little sisters, Mr. Persinger and an occasional friend, they commonly want to kiss the father of the wonder-child! On these occasions, Mr. Menuhin kindly

grants permission—but points out Mr. Persinger as the father!

### The Funny Camera

Yehudi's sentiments when camera-men come to take his picture are simply amusement. Being photographed in the park the other day with his little sisters, one hanging to each hand, he made funny faces and kicked his feet backwards and forwards, to the accompaniment of shrieks of delight, until the camera-man was ready to resign, and "Papa" requested Yehudi to behave.

The little sisters are only less astonishing than Yehudi. Both seven-year-old Hephzibah and five-year-old Yaltah are extremely talented pianists! If Yehudi did not dazzle them out, they would be prodigies themselves. Both of them with their sweetly "sassy" little faces, their turned-up noses, deep blue eyes, and long fair curls under saucy navy-blue boys' caps, have uniquely distinctive personalities. Yaltah is a young lady who makes polished little speeches of totally involuntary humor.

A young woman who called her a "sweet little dear" was gravely assured, "Oh, no, it is you who are a sweet little dear," by this thirty-inch high individual.

"Won't you come and live in my house?" was received by Yaltah with, "Oh I don't think I could go away from 'Abba' and

'Immo' (Mamma and Papa); they are my darlings! But won't you come and live with us?"

A social future of great success is evidently the forecast for this infant.

### Poverty Explained

I came one afternoon to join the group in their walk through the park. For a while it was comparatively easy to play with them; all I had to do was to catch and return their two balls as they threw them to me.

But then Yaltah took me in hand, and the rest of the afternoon was a wild and glorious race through the south-west of Central Park, over the bridge, down the great flights of stone steps, beside the lake and up and down the rocks. In the tremulously cool grey-blue afternoon the far lights of hotels shimmered like fairy-palaces, and Yaltah demanded the story of Cinderella. When I came to the fact that Cinderella's father had become very poor, Yaltah broke in:

"I know why. They spent all their money for tickets for concerts, and then they didn't have any more money."

That settled, Yaltah told me that she was now a wild horse, and must be caught, so there was no more of Cinderella.

It would be a great epoch for children when all parents should say, as Mr. Menuhin said:

"The responsibility of bringing up a child is very often more than a parent can perfectly fulfill. In the case of Yehudi, I believe I am speaking the truth when I say that if I found anyone who could bring him up better than I, I would say, 'Take Yehudi and do your best for him.'"

Perhaps it is only of such parents as this that Yehudi's can be born!

### Introduces Folk Music

Santa Fe Lecture-Recital Brings Novel Material

SANTA FE, N. M., Feb. 18.—The second of a series of ten lecture-recitals by John Louw Nelson, baritone, and other Santa Fe artists, took the form of a folk song program presented in the New Museum on Sunday afternoon, Feb. 5. The audience was small, due to a heavy snow storm, the first of the winter here and so rare an event as entirely to upset the plans of persons accustomed to unrelenting sunshine. Those who heard the concert, however, were encouraging in their response.

Mr. Nelson was the sole performer, acting in turn as lecturer, baritone, accompanist and operator of the phonograph. He prefaced the program with a few remarks about the folk song, its history and development and its services to music as a whole. The musical illustrations were chosen from the folk music of many nations, England, Scotland, Wales, France and Spain, and included examples of the songs of troubadours and minnesingers. Especially interesting, because less well known, was a group of Swedish folk songs for which Mr. Nelson expressed a favoritism that was evident by his superior interpretations of them.

The phonograph, a Columbia-Kolster Vivatone, was used to illustrate some phases of folk song development other than the vocal. The Nell Gwynn Dances, as well as a movement from Tchaikovsky's Trio, based on a folk song theme, were heard in this way.

At the other concerts in this series Mr. Nelson will be assisted by George Columbya, pianist; Dorothy Kent, violinist, and Dorothy Frye, soprano. G. H.

### Bostonians Play in Hartford

HARTFORD, CONN., Feb. 23.—The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, made its annual appearance in Hartford on Feb. 6, under the local auspices of Frank A. Sedgwick. The concert was given in the Capitol Theatre. W. E. C.

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## Gigli Is Greeted by Los Angelans

Violinist, Choral Concerts and Light Opera Company Meet With Success

LOS ANGELES, Feb. 22.—The return of Beniamino Gigli for his second tenor recital under the Behymer management on the evening of Feb. 11 attracted an audience that was generous in its applause of the singer's gifts. Mr. Gigli was again in opulent voice and sang arias by Giordano, Thomas, Lalo, Donizetti and others. There were also Italian songs, and several numbers in English, including "Mother Machree." Frieda Williams, soprano, sang Schubert numbers. Miguel Sandoval was again the accompanist.

Frances Berkova, whose appearance as violin soloist with the Los Angeles Philharmonic recently disclosed worthy attributes, greatly pleased a large audience in the Behymer Tuesday evening course on Feb. 14. The program was one to test the powers of a seasoned performer, containing the César Franck Sonata, Kreisler's arrangement of Pugnani's Praeludium, the Bach Air, "La Folia" by Corelli, a Paganini Caprice and works by Godowsky, Achron and Novacek. Miss Berkova phrases well, plays with rhythmic precision and achieves real artistry for one so young. Claire Mellonino, Los Angeles pianist, was a skilled accompanist.

### Clubs Give Concerts

Recent concerts have been given in the Philharmonic Auditorium by the Ellis Club, a male organization of some eighty voices, and the Woman's Lyric Club, both conducted by J. B. Poulin. Dudley Buck's "King Olaf's Christmas" was the principal number in the men's program, with Fred McPherson, baritone, and Harold Proctor, tenor, taking the solo parts. The assisting soloist was Nannette Marchand Stevenson, soprano. The accompanists were Mrs. M. Hennion Robinson and Ivy Mae Travis.

The woman's organization had the assistance of the May MacDonald Hope Trio, Fritz de Bruin, baritone and Roland Diggle, organist, and Mrs. M. Hennion Robinson and her daughter, Dorothy Robinson, accompanists. The trio, composed of Miss Hope, pianist; Xavier Cugat, violinist, and Misha Gagna, cellist, played numbers by Grainger, Pergolesi, Arensky and Smetana.

The Shrine Light Opera Company gave a good account of itself in "No, No, Nanette," as the eighth presentation in its tenth season. With Ralph Errolle, Cora Bird, Charlot Woodruff, Bernice Mereson, Eva Olivotti and Richard Powell in the principal parts, the work moved along with a smoothness and sparkle which has come to characterize the efforts of this organization. Credit is due Frank M. Ranger for effective staging and to Frank M. Darling for his conducting. The generous support of the public attests the confidence which the management has engendered through the consistently high level of its presentations.

HAL DAVIDSON CRANE.

### Club Discusses Lyric and Dramatic Music

PROVIDENCE, R. I., Feb. 22.—Lyric and dramatic music was discussed and interpreted at the bi-monthly meeting and musicale of the Chaminade Club, of which Mrs. George H. Lomas is president, in Froebel Hall on the morning of Feb. 9. Mrs. F. Richmond Allen, Jessefy Chase, Florence Mulvey Vanasse, Corena Clegg Scattergood, and Jane L. Casey were participants.

N. B. P.

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## Kansas Teachers Meet in Wichita

Twentieth Annual Sessions Draw 500 Delegates From Many Points in State

WICHITA, KAN., Feb. 22.—The twentieth annual convention of the Kansas State Music Teachers' Association was held in this city on Feb. 9 and 10. The meetings, presided over by A. D. Schmutz of Newton, were attended by some 300 teachers and 200 students, representing almost every city in the state.

The first morning session brought round table talks and group meetings dealing with violin, piano, vocal and public school music, discussions being led by H. H. Altwater of Southwestern College, Winfield; Susie B. Newman, Wichita; Alice Moncrieff, Kansas State University, Lawrence, and Mrs. Leonard Nelson, Newton.

In the afternoon a program was given by Lawrence E. Blackman of Ottawa University; and Vergil Person, Tor Hylborn, Forrest Buchtel, Charles Plachman, and Harold Avery of Kansas State Teachers' College, Emporia. Leon Sametini, Chicago violinist, with Susie B. Newman as his accompanist, played music by Bruch, Bach and Paganini.

### Recital and Reception

Allen Spencer, pianist of Chicago, gave a recital ranging from Rameau to Liszt in the evening. This recital was followed by a reception to members of the K. S. M. T. A. by ladies of the Saturday Afternoon Musical Club and the Wichita Musical Club. The next morning Mr. Spencer gave a lecture.

Business reports showed the substantial growth of the club. Ira Pratt of Topeka was elected president; D. A. Hirschler, Emporia, vice-president, and Edith Witham, Cherryvale, secretary-treasurer. It was decided to hold the next annual convention at Topeka. Participating in an afternoon program were Pearl Pickens of the College of Emporia; Waldemar Gelth, Conrad McGrew, D. M. Swarthout and Karl Kuersteiner, forming the Kansas University String Quartet; and Maribah Moore of Kansas State University.

An address by L. W. Mayberry, superintendent of the Wichita public schools, was followed by a lecture-recital by Herbert Miller, baritone of Chicago, with Lucille Kells-Briggs of Wichita as his accompanist.

The annual banquet was attended by 100 guests, with Hon. Victor Murdock of Wichita as principal speaker.

All sessions and recitals were held in the Hotel Lassen.

### Clubs Hold Contest

The Missouri Valley Intercollegiate Glee Club contest, was held the second night before a large audience. Taking part were Oklahoma A. & M. College, Bethel College, Oklahoma University, Missouri University, Central College, Washington University, Southwestern College, Kansas University. Judges were Parvin Witte, Nebraska Wesleyan University; Dean F. B. Stiven, University of Illinois; and Carlyle Scott, University of Minnesota.

First place was won by the University of Missouri; Kansas University came second. Tying for third place were Oklahoma University, Southwestern and Oklahoma A. & M. The Missouri singers now have permanent possession of the prize loving cup, and are eligible to compete in the national contest in New York City this spring.

T. L. KREBS.

### Programs in Providence

PROVIDENCE, R. I., Feb. 23.—The Chopin Club held its monthly meeting and musicale in the new Providence Club on Feb. 2. Mrs. George W. H. Ritchie, president, presided. Taking part were Bertha Woodward, Ella Beatrice Ball, Battey, Marjorie Allison Atkinson, Christine Gladhill, Helen Schanck, Jane Bodell and Emma Winslow Childs. A joint recital by Marguerite Watson Shaftoe, soprano, and Claudia Rhea Fournier, contralto, was given in the Plantations Club recently. Beatrice Warden Roberts was at the piano.

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## Summer Teaching Arranged in Ohio

Cincinnati Conservatory Lists Six Weeks' Classes With Notable Faculty

CINCINNATI, OHIO, Feb. 20.—The Cincinnati Conservatory of Music has announced a comprehensive six weeks' summer school, beginning June 23 and closing August 4, with a faculty augmented by a number of guest instructors.

A master class in piano will be given by the Swiss pianist and pedagogue, Marcian Thalberg, while the master class in voice will be given by John A. Hoffmann, member of the artist faculty, director of the Conservatory chorus and of St. John's Choir. The master class in violin is to be directed by Julian de Pulikowski, formerly head of the Violin Department at the Conservatory of Kieff, Russia, and at present a violinist with the Cincinnati Symphony Orchestra.

The greater part of the artist faculty of the Conservatory will remain during the summer session to give special advanced instruction and repertoire to those who have already been graduated, as well as to the undergraduates. All courses given during the summer session may be credited toward degrees. Courses in theory and applied music lead to the degree of Bachelor of Music and Master of Music. Courses in music education lead to the degrees of Bachelor of Science in Public School Music, Bachelor of Education in Public School Music, Master of School Music and Master of Arts in Education. A course in Dramatic Art leads to the Bachelor of Letters degree.

As a special feature there will be an eight weeks season of grand opera at the Zoological Garden, with Isaac van Grove as director. Added to this are the faculty recitals given at the Conservatory, to which all students have free access. Thus far the recital announced include Marcian Thalberg, pianist and pedagogue; Dan Beddoe, tenor; Albert Berne, baritone; Mme. Karin Dayas, pianist; Karl Kirksmith, first cellist Cincinnati Symphony Orchestra; Dr. Karol Lizniewski, pianist; Louis John Johnen, baritone, member of the Zoo Opera Company; Peter Froehlich, violist Cincinnati Symphony Orchestra; Leo Paalz, pianist; Thomie Prewett Williams, accompanist; Mary Towsley Pfau, contralto; Violet Sommer, soprano, and Alma Betscher, pianist.



### THE REVELERS

A Popular Recording Ensemble Which Has Scored Success in London Concerts and Which Will go on Tour in This Country. From Left to Right the Members Are: Elliot Shaw, Baritone; Frank Black, Pianist and Arranger; James Melton, Tenor; Lewis James, Tenor; Wilfred Glenn, Bass.

### Winter Park Hears Symphony

ORLANDO, Fla., Feb. 22.—The Winter Park Symphony Orchestra directed by Frederick Sturgiss Andrews, head of the music department of Rollins College, gave a creditable concert in the Municipal Auditorium on Feb. 5. Pupils of Roberta Branch Beacham, organist and pianist, were heard in recital on Jan. 28. W. K. Curry, Jr., one of Orlando's young pianists, was a guest and contributed "Country Gardens" by Grainger to the program. P. P.

### Newark Auditions Proceed

NEWARK, N. J., Feb. 22.—After almost two weeks spent in preliminary auditions, contestants for violin and piano scholarships offered by L. Bamberger & Company have been reduced to a small number, who will be heard in final audition within the next few weeks. The highest ratings in each class were given to the following in the preliminary auditions: Violin, Class A, Lena Kaufman; Class B, Robert Rudie (eight years old). Piano, Class A, Mary Lewandowski; Class B, Theodore Ullman.

### Club Ensemble Gives Concert

SAN ANTONIO, Tex., Feb. 22.—The piano ensemble department of the Tuesday Musical Club, of which Mrs. Eli Hertzberg is president, was heard in a program by modern composers on Feb. 7, in the auditorium of the Knabe Piano Company. Appearing were Olga Seiser, Mmes. James Loving, Sylvester Gardner, Eugene Staffel, Alexander McCollister, E. P. Arneson, Eugene Staffel and Effie Decuir. Soprano songs were sung by Mary Stuart Edwards and Ruth Herbst McDonald played solos. Mrs. Alexander McCollister is chairman of the department. G. M. T.

### Casper Orchestra Appears

CASPER, WYO., Feb. 22.—The Casper Philharmonic Orchestra, under the direction of Harry S. Marquis, which is in its third season and is composed of local musicians, recently gave a concert in the High School Auditorium before an audience of 1,700. The program included numbers by Rossini, MacDowell, Grieg, Poldini, Delibes, Schubert, and two Indian dances by Skilton.

## Buffalo Orpheus Chorus Applauded

Myra Hess and Chaliapin Notable Among Artists Visiting Eastern Center

BUFFALO, N.Y., Feb. 22.—One of Western New York's oldest and most prominent singing organizations, the Buffalo Orpheus, with Jacob F. Mueller as president, and William J. Gomph, conducting, achieved a triumph in its second concert of the season before a capacity audience in Elmwood Music Hall on Feb. 6. Seats were at a premium, enthusiasm ran high, and encores were numerous.

The chorus sang, with brilliance of tone, clear enunciation and artistic phrasing, compositions by Podertsky, Kremser, Othegraven, and Handel. Bessie Pratt Fountain played the organ parts.

Phyllis Kraeuter, 'cellist of New York, and Edna Luse, Buffalo soprano, were the soloists. This was Mrs. Kraeuter's first local engagement, and she made a good impression in compositions by Rachmaninoff, Popper, Glazounoff, Davidoff, and Boccherini. In Charpentier's Melodie the harp accompaniment introduced Martha Gomph, daughter of the director, as assisting artist.

Miss Luse has an exceptionally attractive voice. She sang songs by Verdi, Lehmann, Denmore and Rubinstein, with Mr. Gomph accompanying.

The Orpheus String Ensemble, always a feature of Orpheus concerts, was much applauded after playing compositions by Grainger and Deppen.

### Distinguished Recitals

Two distinguished artists have given recitals. They are Myra Hess, pianist, and Feodor Chaliapin, bass.

Miss Hess was presented as the last guest artist of the Chromatic Club's concert course in Hotel Lafayette on Feb. 7, and delighted a large audience. Mozart's Fantasia in C Minor, Schubert's A Major Sonata, Brahms' Sonata in F. Minor, and a group of three Ravel members were on her program. For encores she played a number of Bach and Scarlatti numbers.

Chaliapin was presented by Philharmonic Concert Company at the closing concert of its present season in Buffalo Masonic Conservatory before a very large audience on Feb. 10. The great majority of his scheduled numbers and encores consisted of Russian songs. Chaliapin gave ample demonstration of his dramatic skill.

FRANK BALCH.

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Casals Is Soloist With Ensemble  
Which Plays Under Baton  
of Harmati

OMAHA, NEB., Feb. 22.—The Omaha  
Symphony, Sándor Harmati conducting,  
and with Pablo Casals, 'cellist, as soloist,  
gave the season's fourth concert Feb. 9 in  
the City Auditorium. The program:

Overture, "Iphigenia in Aulide".....Gluck  
Concerto for Cello.....Boccherini  
Variations on a Theme by Haydn (Chorale  
St. Anthony).....Brahms  
Concerto for Cello.....Saint-Saëns  
"The Dance in Place Congo" (after George  
W. Cable).....Henry F. Gilbert, Op. 15  
"Dance of the Sylphs," Hungarian march,  
from "The Damnation of Faust".....Berlioz

This program held the interest of a large  
audience. Much applause followed each  
number. Mr. Harmati's readings of the  
numbers by Gluck and Boccherini were note-  
worthy for purity of tone and poetry.

Mr. Casals received an ovation and played  
an encore from a Bach Suite.

Mr. Harmati showed a thorough apprecia-  
tion of standard models in his reading of the  
Brahms number.

"The Dance in Place Congo" also aroused  
much enthusiasm. Emil Hoppe, 'cellist  
and Harry Brader, violinist, contributed  
effective solos to this number.

Much of the success of these concerts is  
due to the business and professional  
women's division of the Omaha Chamber  
of Commerce. Mary N. Austin is presi-  
dent; Elsie Paustian is chairman of the  
committee for the orchestra.

MARGARET G. AMES.

**Dallas Likes Symphony**

Increasing Love of Orchestral Music  
Is Evident

DALLAS, TEX., Feb. 14.—How much a  
general appreciation of symphonic music is  
growing was seen when the Dallas Sym-  
phony Orchestra gave its third concert of  
the season in Fair Park Auditorium on a  
recent Sunday afternoon before an audience  
that represented a thousand more paid ad-  
missions than formerly. Contributing causes  
to the popularity of this event were doubt-  
less the presence of women in the orchestra  
for the first time, and the appearance of  
Barre Hill as baritone soloist.

The orchestra shows steady improvement  
in balance, smoothness of execution and  
delicacy of nuance. Paul van Katwijk, con-  
ductor, is a patient, painstaking director  
and is to be commended for his zeal and  
attention to detail. Viola Beck van Katwijk  
was a capable accompanist for Mr. Hill in  
a group of songs. He was compelled to repeat  
"The Sleigh (à la Russe), by  
Kounts. The Prologue to "Pagliacci" was  
sung with orchestral accompaniment.

The orchestra was also encored, but could  
not grant extras on account of many musi-  
cians being compelled to play in theatres at  
a certain hour. C. E. -

**McCormack Is Honored Guest.  
Opera Club Bows**

SAN ANTONIO, TEX., Feb. 15.—John  
McCormack sang to an audience of several  
thousand in the Municipal Auditorium, Feb.  
8, under the local management of Edith M.  
Resch. A feature of the program was an  
arrangement of "The Cowboy's Lament"  
by the San Antonio composer, Oscar J.  
Fox. The singer shared the hearty ap-  
plause with the composer, who was in the  
audience. Lauri Kennedy was the assist-  
ing 'cellist. Edwin Schneider accompanied.

The Opera Club, a new organization  
formed for the study and directed by David  
Griffin, made its initial appearance in  
scenes from "Il Trovatore," Feb. 9, in the  
auditorium of Thomas Nelson Page Junior  
High School. Solo parts were taken by  
Viola Fry, Betsy Buckner, Mrs. James H.  
Dickey, Mrs. Virginia Darby, Hugh Mc-  
Intyre, Calvin Turbeville, and D. W. Bent-  
ley. Mrs. Frances Hedges was the ac-  
companist. Members of Mr. Griffin's opera  
class of Austin were heard in an operized  
version of Liza Lehmann's "In a Persian  
Garden." Appearing were Mrs. Chester  
Kilpatrick, Lillian Stroborg, Calvin Turbe-  
ville and Billy Hoffman. Victor Powell was  
the accompanist. G. M. T.

**Chamber Music in Newark**

NEWARK, N. J., Feb. 21.—The London  
String Quartet drew a large audience to  
the auditorium of South Side High School  
on Friday evening. The concert was the  
third in a series of chamber music concerts  
sponsored by the Newark Music Founda-  
tion. P. G.

**Pianists Praised  
in Missouri City**

Bauer, Gabrilowitsch, Bartók Prom-  
inent Among Leading  
Concert Givers

KANSAS CITY, Mo., Feb. 21.—Harold  
Bauer and Ossip Gabrilowitsch gave a two-  
piano program in the Schubert Theater on  
Jan. 24, playing in Bach's Concerto in C  
Minor, arranged by Mr. Bauer. Mozart's  
Mapor Sonata, the Andante and Variations  
of Schumann, and compositions by Schuett  
and Arensky. This event was an outstand-  
ing one of Walter Fritschy's Tuesday  
afternoon series.

With the exception of a composition by  
Kodaly, Bela Bartok, Hungarian composer  
and pianist, presented only his own works  
at a recital in the Hotel Muehlbach ball-  
room on Jan. 23. The music, generally of  
an ultra-modern character, was given a po-  
lite hearing. Mr. Bartok was given a re-  
ception after the concert by the Pro Musica  
Society, which sponsored his appearance.

The Mu Phi Epsilon Sorority's January  
concert, held at the Hotel President, brought  
Mary McKee and Catherine Hatch in two-  
piano numbers; Alice Rae Johnson, soprano;  
Mrs. Lewis Hess, contralto, and the Mem-  
orial Boy Choir of Grace and Holy Trinity  
Church, directed by Mabelle Glenn. Pearl  
Roemer and Edna Scotten Billings were the  
accompanists.

**Teachers Give Banquet**

Ernest R. Kroeger of St. Louis, was guest  
speaker at the annual banquet of the Music  
Teachers' Association, at the Hotel Am-  
bassador. Mrs. Sam Roberts and Richard  
Canterbury, pianists, and Ella Van Huff,  
contralto, accompanied by Maddalena Akers,  
were heard. Walter Ehrmann, president,  
presided.

Mary De Rubertis and Thaddeus Head  
of the Richard Canterbury Studios, were  
heard recently in the Catholic Community  
Club in a two-piano program.

The Busch Pianists' Club presented Mar-  
garet Vivian Hazelton, pianist, in All Souls  
Unitarian Church, Jan. 21. Miss Hazelton  
was assisted by Virginia Bacot Drane and  
Mary Endicott Drane, violinists.

Lola Belle Shackelford, Lucy Parrott, and  
Ruth Waltmire, pianists; Volma Talmadge,  
soprano; Evaline Hartley, contralto; Mrs.  
Streeter Blair, flutist, and Floyd Townsley,  
tenor, guest artists, were heard on the early  
January assembly program of the Kansas  
City Musical Club in the Hotel Baltimore.  
Accompanists were Mrs. Pearl W. Monroe,  
Mrs. J. Bowden Bird, Mrs. Frederic Shaw  
and Hans Feil.

BLANCHE LEDERMAN.

**Syracuse Musicales**

Gabrilowitsch, Rosenthal and Meisle  
Are Visitors

SYRACUSE, Feb. 21.—The Morning Musi-  
cals, Inc., opened the second half of its sea-  
son on a recent morning with a piano re-  
cital by Ossip Gabrilowitsch in the Strand  
Theatre. This was an outstanding event.  
Mr. Gabrilowitsch played, with rare charm,  
a program by Schubert, Brahms, Schumann  
and Chopin, and was enthusiastically re-  
ceived.

The recital commission of the First Bap-  
tist Church presented Kathryn Meisle, con-  
tralto, before a large audience on Jan. 27.  
Her program was well chosen.

Moriz Rosenthal, pianist, proved one of  
the finest visiting artists of the season at a  
local orchestral concert. He played the Liszt  
Hungarian Fantasia with remarkable bril-  
liancy. The orchestra was at its best in the  
Overture to "Oberon," Vladimir Shavitch  
conducting.

Dr. and Mrs. Adolf Frey leave soon for  
a year in Germany. Dr. Frey is at the head  
of the piano department of the College of  
Fine Arts. K. D. V. P.

**Goossens Makes Baltimore Début**

BALTIMORE, Feb. 21.—Eugene Goossens  
appeared in the Lyric last night as guest  
conductor of the Baltimore Symphony Or-  
chestra, the concert marking his local intro-  
duction. Mr. Goossens impressed his au-  
dience as an authoritative conductor. As a  
novelty, the program contained a tone  
poem, "Andalusia," by de Grignon, interest-  
ing for its Spanish rhythmic opulence.  
The conductor gained appreciation for his  
straightforward composition, "By the  
Tarn," which appealed by reason of its  
simplicity and charm. F. C. B.

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# A Musical Miscellany and Several Kinds of Lions



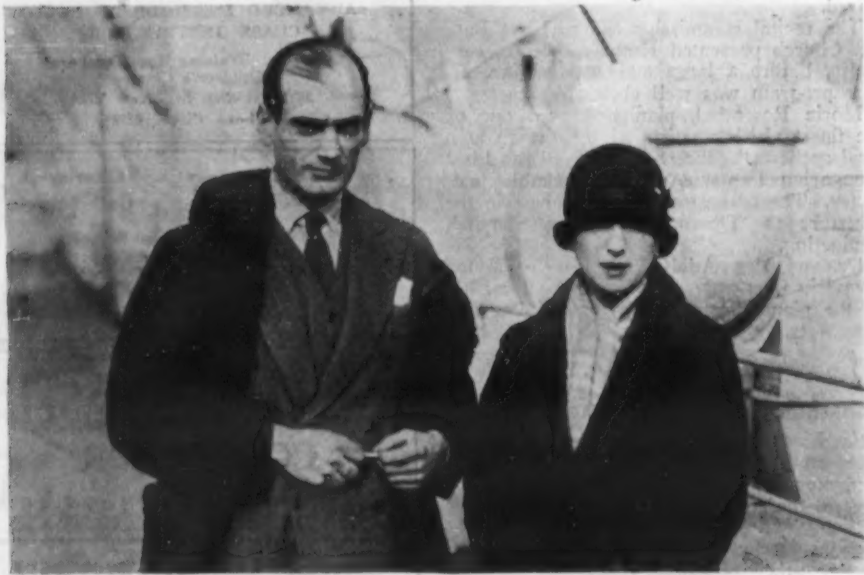
*P. & A. Photos*  
**Florence Macbeth, Prima Donna of the Chicago Civic Opera Company, and Her Pet Lioness "Luna."**



**Shura Cherkassky, the Sixteen-year-old Piano Pupil of Josef Hofmann, Who Leaves Shortly for a Concert Tour of Australia and New Zealand.**



*Acme Photos*  
**Feodor Chaliapine Celebrates His Fifty-fifth Birthday. Dr. and Mrs. Garbat Tender Him a Combination Valentine Birthday Party. Mme. Chaliapine, Formerly Maria Augusta Eluchin, Stands at His Left.**



*International News Reel*  
**A Spanish Violinist, Manuel Quiroga With Mrs. Quiroga Arriving on the S. S. Paris, for a Concert Tour of This Country.**



*Harold Stein*  
**Marguerita Sylva, Prima Donna, With Her Two Little Daughters, Daphne and Sylva.**